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Unit 1003: The Language of Exposition.

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This language unit for grade 10 builds on a definition of the expository use of language developed in the two previous 10th-grade units. In a brief overview of report language, the referential language of Thomas Huxley is compared with the expressive language of Edgar Allan Poe. The writings of S. I. Hayakawa, Hans Guth, and others are examined for and understanding of the language of reports. The two major topics of the unit are (1) the organization of expository discourse--the effective use of introductions and conclusions, and the unity, emphasis, and coherence of the body; and (2) the modes of exposition--description, illustration, comparison and contrast, classification, causality, and definition. Included are sample lectures, inductive questions, a bibliography on expository writing and speaking, worksheets, and writing-speaking assignment sheets which can be integrated with other units of the curriculum. (See TE 001 328 for the introductory unit on discourse.) (JB)

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Unit 1003

The Language of Exposition

Grade Ten

Writing: Unit Lessons in Composition

CAUTIONARY NOTE

These materials are for experimental use by Project English fellows and their associates who contributed to their development.

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TE 001 329

Materials Needed

Guth, Hans. Words and Ideas (San Francisco: Wadsworth Publishing Co., 1959).

Hayakawa, S.I. Language in Thought and Action (New York: Harcourt, Brace and Company, 1949).

Martin, Harold and Ohmann, Richard. The Logic and Rhetoric of Exposition (New York: Rinehart and Co., 1958).

TO THE TEACHER

Purposes of the Unit

The writers of this unit assume that Unit 1001: The Nature of Meaning in Language, and Unit 1002: The Modes of Functions of Discourse, have been taught before this unit. These units provide two major sets of concepts necessary to the student who is to understand the nature of discourse as it is discussed in the several related units in this curriculum. The unit on meaning discusses the nature of word-referent relationships, and the unit of the modes or functions of discourse provides an overview of the range of discourse from exposition to evocation. Both of these units introduce, on a rather general, theoretical level, material that is covered in more depth within this unit. After understanding the range of discourse and the relationships of the word and its referent (s), the student is now asked to examine the particular demands inherent in one mode of discourse-exposition. The student will be examining persuasion and argumentation in the eleventh grade and evocation in the twelfth grade. You might wish to familiarize yourself with those later units in order to see this unit in the larger perspective.

Procedures, Sample Discussion Questions, and Sample Lectures are supplied for your guidance. It is assumed that you will adapt these to your own classes and students. Special attention should be paid to the places in the unit where the word "ATTENTION" is used. This serves to call to your attention the specific kinds of important generalizations which should be drawn at that point.

The unit is designed for an inductive classroom technique, and the problems of developing materials for inductive teaching are numerous. The lecture and transition sections are artificial, and this would be obvious to students if these sections are read by the teacher exactly as they appear in the unit. The writers of the unit quite naturally render these passages in written style and frequently make them too formal for classroom reading. They are meant only as suggestions. The same statement must be made about the discussion questions and sample student responses. The teacher should freely change these suggested remarks and questions to suit himself. Students may seldom respond to questions in exactly the same way suggested here. The teacher will frequently find it necessary to ask additional questions and make additional comments to elicit similar answers to these indicated here.

Alternative Methods of Teaching the Unit

There are several ways in which this unit might be taught, and the choice of methods is entirely dependent on the individual situation. In some situations, it might be taught in its entirety. This would, however, cause a rather heavy paper load for the teacher. Some of this load could be eliminated by setting up a system in which student compositions would be evaluated, but probably not graded, by other students in the class or students in another section. If this system is used, you will probably wish to number code student names. The two main advantages of this type of system is that it lessens the teacher's paper load, while also giving students a fairly clear idea of audience and purpose. Since there are many composition assignments, and since we are asking students to experiment with some unfamiliar writing techniques, you might also find it helpful to eliminate grading for this particular unit. This, however, is a function of your own situation.

In other situations, it may be found that student interest will lag in a long series of written assignments like those suggested here. If this is the case, the unit can be split into sections, each taught at a different time during the year. In this case, the first two parts of the unit should be taught together. Then the individual sections on the modes of exposition might be taught at the most appropriate times in subsequent units. Literature units would be especially good for these purposes, since you probably require writing or speaking assignments in each unit taught. Each mode of exposition, then, could be taught when it best suits the literature being taught. Treated in this way, the unit becomes a year-long program of written and oral composition. In order to maintain a meaningful sequence and development, however, considerable planning will be necessary to integrate this material with other units in the curriculum.

As it is written, the unit stresses written composition. However, assuming the proper recognition by students of the differences between written and spoken discourse, any writing assignment in this unit could be easily changed into a speaking assignment.

In order to facilitate alternative methods of planning the unit, an index of student reading materials, worksheets, and assignments has been included in the appendix of the unit.

CONTENT OUTLINE

I. Introduction to the unit.

- A. Brief review of Unit 1002: The Modes or Functions of Discourse
- B. Overview: Report language.

II. The organization of expository discourse

- A. Introductions
- B. Body
  1. Unity
  2. Emphasis
  3. Coherence
- C. Conclusions

III. The modes of exposition

- A. Description
- B. Illustration
- C. Comparison and Contrast
- D. Classification
- E. Causality
- F. Definition

IV. Conclusion: Relations between this unit and others in the curriculum.

- A. Bibliography
- B. Index of student reading materials, worksheets, and assignment sheets.

Introductory Comments

Earlier this year, you studied two units dealing with the use of language. We started with the unit on meaning, specifically discussing the varied relationships between words and their referents. One of the major purposes of that unit was to establish the fact that the word-referent relationship can range from the rather strict limitations of denotation to the more abstract, wider ranging meanings of connotation. We also talked about the differences between signs and symbols, defining the sign as an indication of the presence of the referent, and the symbol as a means of leading the listener to think about the referent.

Following this unit, the study moved to the more general level of language in use--discourse. Here, we tried to relate the modes and functions of discourse to the previous unit on meaning, showing that as the focus moves from exposition to persuasion to evocation, we tend to find more connotative language. You should remember that one of the characteristics of language to inform, describe, and evaluate is that the word-referent relationship is usually consciously limited, where the language of persuasion and evocation often includes a deliberate use of connotation, with one language symbol having several "meanings." This was covered in rather general terms in that unit, and a student could certainly not be expected to put these matters into practice immediately. Simply saying that exposition attempts to control the range of meanings that might be found in one's audience does not guarantee that one knows how to control those meanings.

The purpose of this unit, then, is to study the expository use of language in more detail. In this unit you will be learning the fundamental modes of exposition, and you will be applying the theoretical matters to your own writing.

Procedure: Pass out Excerpt #1 and allow time for reading.

NOTE: Either ask students to keep excerpt #1 or have it returned, as it will be used later in the unit.

As you read through these two short passages, try to identify the major differences in the use of language, especially as those differences are related to the writers' purposes. This is essentially the same kind of thing you did in the unit on the modes and functions of discourse.

Sample Discussion Questions:

1. What was Huxley trying to accomplish in this passage?

   (He is describing a herring.)

2. Why does he take it upon himself to describe a herring?

   (Huxley was a zoologist--a scientist.)

3. What was Poe's intent?

   (He is trying to describe his own responses to a particular scene.)

4. What's the major difference between these passages?

   (Huxley's description centers upon a particular class of objects, while Poe's centers upon his own emotional state when he observes the building and its surrounding landscape.)

Excerpt #1

If anyone wants to exemplify the meaning of the word "fish," he cannot choose a better animal than a herring. The body, tapering to each end, is covered with thin, flexible scales, which are very easily rubbed off. The taper head, with its under-hung jaw, is smooth and scaleless on the top; the large eye is partly covered by two folds of transparent skin, like eyelids--only immovable and with the slit between them vertical instead of horizontal; the cleft behind the gillcover is very wide, and, when the cover is raised, the large red gills which lie underneath it are freely exposed.

--Thomas Henry Huxley, "The Herring"

I know not how it was--but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasureable, because poetic sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me--upon the mere house, and the simple landscape features of the domain, upon the bleak walls, upon the vacant eyelike windows, upon a few rank sedges, and upon a few white trunks of decayed trees.

--Edgar Allan Poe, "The Fall of the House of Usher"

Sample Discussion Questions Continued.

5. What would be the likely consequence if Poe had written this passage in the same manner as Huxley uses?

   (In order to approximate the way Huxley is writing, Poe would have to eliminate the personal, emotional response in favor of the more publically observable description.)

6. Give some examples that show the differences between these two.

Students should be encouraged to go beyond the examples suggested here.

   (Huxley: "cleft is very wide"
   "large red gills"
   "moderately long dorsal fin"

   Poe: "insufferable gloom"
   "the desolate and terrible"
   "bleak walls"
   "vacant eyelike windows")

7. What would be the best way of describing these differences, looking specifically at these examples?

   (Huxley uses description based primarily on common perceptual terms: "very," "large," and "moderately." Poe's language, however, expresses emotional responses: "insufferable," "desolate or terrible," "bleak," and "eyelike.")

8. Reversing the procedure for a minute, suppose you were trying to find all the emotional language in Huxley's passage; what would you find?

   (There's a value judgment in the choice of the herring as representative of "fish," but this could hardly be called emotional from the information given here. Unless the reader has unusually strong feelings about fish, it would be difficult to say that any of this passage is emotionally based.)

9. What concrete, observable description would be left in the Poe passage if you took out all the emotional or expressive language?

   (There is a house, but we don't know what it looks like. There is a simple landscape, but again we don't know what it looks like, aside from the "few rank sedges" and the "white trunks of decayed trees.")

10. What, then, could be concluded about the differences in language and purpose?

NOTE: Stress the terms, "Objective" and "Subjective."

(Huxley's description is intended as objective; any person looking at a herring would see essentially the same thing, and they would probably describe it in much the same way. Poe's description is subjective; this is his personal reaction, and another observer might be expected to have a different reaction.)

Sample Lecture

Another way to talk about objectivity and subjectivity in language is to use the terms "referential" and "expressive." In the passages by Huxley and Poe, the differences between the referential function and the expressive function are quite clear. The one reservation we must make in regard to these two passages, however, is that they are both rather special cases. One is intended as science, and the other is intended as literature. For your purposes in the kinds of writing and speaking you are expected to do, these may not be very representative; as you saw in the unit on the modes and functions of discourse, there is a wide range of practical discourse between Huxley's passage and Poe's. It is in that range, including both exposition and persuasion, where most of you will find yourselves in speaking and writing situations For the purposes of this unit, then, we will concentrate on exposition, and you will find that it is not always as easy to distinguish between the objective and the subjective as it was in the passages we just discussed.

ATTENTION

A brief review of the discourse model constructed in Unit 1002, The Modes or Functions of Discourse, would be helpful in reminding students of the general distinctions between objective and subjective language.

See Transparency #1

Sample Lecture Continued

One of the most important aspects of expository language is that the word-referent relationships are consciously limited by the writer or speaker, so that the reader or listener decodes the message with a word-referent relationship that is as close to that intended by the encoder as possible. In order to accomplish this, the speaker or writer usually needs to use words that have publically discriminable referents; that is, he usually tries to avoid words that are heavily weighted emotionally. This is considerably easier to talk about in theory than it is to put into use, as you saw in earlier units. In some cases, with some audiences, something that would be expository to the uninvolved audience might be heavily emotional to someone more closely involved. This was the case with factual statements about Nazi war crimes. On a more limited scale, you've all read newspaper accounts of automobile accidents. When you don't know the people involved, the story might seem of little interest, but if a friend or relative is involved, the story takes on far more subjective importance. The job of the expository speaker or writer, then, is more complicated than it might seem on the surface. It's obvious that he cannot use only his own response as a guide in deciding whether the word or statement is emotionally loaded or not. He must also consider his audience and his occasion. This is actually part of what we mean by using the term "objective." to be objective, the writer or speaker tries to take an impersonal view; he tries to avoid his own personal reactions, recognizing that they may well be different from someone else's. You've already been in situations where this has been required. After finishing a draft of a school paper, one of the things you're typically asked to do is proofread. As you may have already noticed, it isn't hard to overlook some glaring problems that a teacher or another student might see immediately. In this case, the problem is usually that you cannot step away from your own point of view and look at the paper objectively. Your own writing is too close to you. You have the whole idea thought out in your mind, and if the paper itself doesn't include the whole idea, you read in the parts that are missing. The important thing is that the reader, who isn't thinking along the same lines, doesn't fill in the missing material; he sees it as a gap, and the result is that you haven't fully communicated what you intended.

Perhaps the best way to generalize the purposes and demands of exposition is to make use of the name itself. The dictionaries normally define exposition as the "exposing of ideas." In other words, when you use the language of exposition, you are trying to bring all the relevant information into the realm of conscious thinking. You avoid the subconscious factors which might color the interpretation. In short, you try to get things above the board, where both speaker and listener can examine them on the same terms. With this kind of exposure, if speaker and listener might disagree or if there might be confusion, these can be resolved on a rational basis, rather than leaving them in an emotional stalemate.

Procedure: Distribute Worksheet #2 and copies of pp. 38-47 of Hayakawa's Language in Thought and Action (New York: Harcourt Brace & Co., 1940).

Hayakawa's article, "The language of Reports," should help to illustrate what we've been discussing, and it will go a step further, setting up some ground rules for the language of reports. While you are reading Hayakawa's article, you might apply what he is saying to the newspaper article about the "fabulously rich playboy."

After you finish this article, you will be working on a worksheet in which you are asked to distinguish between judgments, inferences, and reports.

WORKSHEET #1

1. Here are a number of statements which the reader may attempt to classify as judgments, inferences, or reports. Since the distinctions are not always clearcut, a one-word answer will not ordinarily be adequate. Note that we are concerned here with the nature of the statements, not their truth or falsity; for example, the statement, "Water freezes at 10° Centigrade," is, although inaccurate, a report.

1. She goes to church only in order to show off her clothes.

   SAMPLE ANALYSIS: In usual circumstances under which such a statement would be made, this would be an inference, since people ordinarily would not admit that they go to church for that reason. A judgment is also strongly implied, since it is assumed that one ought to have better reasons.

2. There is something essentially unclean about eating meat and fish.

3. Cary Grant has lots of personality.

4. "Rough-grained Split Leather Brief Case; artificial leather gussets. 3 position lock with key. 16 x 11 in. Color: black or brown. Shpg. wt. 2 lbs. Price, $4.86."
   --Sears, Roebuck and Company Catalog

5. To commit murder is wrong under all circumstances.

6. The Russian people do not want war.

7. He is a typical bureaucrat.

8. An intelligent man makes his own opportunities.

9. The senator's support of the bill was a move to catch the veteran vote.

10. "This is the eve of the meeting in Philadelphia of the traitors, tatter-demalions, political degenerates and imbeciles and the leaven of gullible innocents who have adopted Henry Wallace as a composite fool and mahatma for the campaign of 1948. To the Communists, he is a fool. To the few earnest fools in his following, he is a Guru. They are holding a convention according to the regular American political forms, but with some variations, to nominate as their candidate for President the candidate of Josef Stalin."
    --Westbrook Pegler, in his column of July 22, 1948

12. "Was there really a pressing national emergency? Harry Truman said there was. But who was talking--the President or the politician? Harry Truman's call for a special session of Congress was made at a political convention; it would be judged largely on its political motives and for its political effect. Harry Truman, who, like all Presidents, occupies a dual position as head of the Government and leader of a political party, had used his powers as President to further his party's fortune."

"The maneuver was almost unprecedented. Not since 1856 had a President called back Congress in an election year. It was a daring stroke of political chicanery..."
---TIME, July 26, 1948

13.
"That time of year thou may'st in me behold
When yellow leaves, or few, or none do hang
Upon those boughs that shake against the cold.
Bare ruined choirs where late the sweet birds sang."
---William Shakespeare

14. "And Adam lived an hundred and thirty years, and begat a son in his likeness, after his image; and called his name Seth: And the days of Adam after he had begotten Seth were eight hundred years: and he begat sons and daughters: And all the days that Adam lived were nine hundred and thirty years: and he died."
---Genesis 5:3-5

Sample Transition

We are now going to take a rather general view of the organization of a piece of discourse. We'll look first at the introduction.

Sample Discussion Questions:

1. You've probably discussed some of this before, but we will try to just review it briefly. What would you consider to be the major functions of an introduction?

   (Arouse interest, suggest the central idea of the discourse, suggest the direction with which the ideas will be developed)

NOTE: You might wish to discuss titles at greater length, but this is not developed here.

2. Where else could these functions be served?

   (Title)

Distribute Worksheet #2

3. What are some of the obvious factors to be considered when you are planning titles and introductions?

   (The subject with which you are working, the audience, the demands of the situation, and, in short, all the factors which would be considered for the discourse in its entirety.)

I'm going to give you a list of opening remarks that you might find in the introductions to school papers. After each one, you will write your reaction to it.

WORKSHEET #2

Sample Introductions

Write a brief evaluation of the potential effectiveness of these opening remarks.

1. "We have been assigned a paper in which we are to analyze the second act of Hamlet..."

2. "There are many qualities that the average high school graduate looks for in a job. Most of them probably consider the following most important..."

3. "Migratory birds are a fascinating subject. Ever since I was a little child I have been interested in the migration of birds. Studying them has been a wonderful hobby..."

4. "There has been much controversy over the question of whether public schools should give their students released time for religious instruction. This question has been debated many times..."

5. "I find it hard to discuss prejudice in a paper of 500 words. Prejudice is a vast subject..."

6. "I am not qualified to write about the qualifications that good children's books should have, but..."

7. "Everyone feels differently about the merits of required courses. I think everyone has a right to his own opinions..."

Adapted from Words and Ideas, Hans Guth

NOTE: After students have completed worksheet #2, allow students to discuss their responses to the seven items. Students should be able to discuss these adequately without specialized terms for the weaknesses found.

Distribute copies of Hans Guth's discussion of introductions on pp. 540-544 of Words and Ideas. Ask students to discuss the techniques used by each writer.

The last worksheet was not very difficult, since most of the weaknesses were fairly obvious. You would find, nevertheless, that many of these same weaknesses appear quite frequently in some of the papers you have written in school. For the next worksheet, you will be examining some more effective introductions. On this worksheet, you are to read each passage and identify the techniques used by each writer. In addition, you will write a very brief evaluation of the effectiveness of each technique.

Discuss the worksheet when students finish

Key to Worksheet #2

1. Relating subject to a topical event or a current controversy.
2. A new look at a familiar situation.
3. Proceeding from a general situation to a specific instance.
4. Initial quotation.
5. Striking facts or statistics.
6. Striking contrast.
7. Initial definition.
8. Writer's qualifications.
9. Attacking a currently accepted assumption.
10. Anticipation of damaging objections.
11. Controversial question.
12. Amusing anecdote.

Although you have to know what you are going to write about before you begin, you can sometimes save the actual writing of the introduction until after you have finished the paper. While this sometimes leads to a lack of direction in the writing process, it is helpful when you find yourself simply staring at a blank piece of paper because you can't get started writing the introduction. The main thing is to get started. After you have something down on paper, you can often find it easier to go back and organize in the most effective manner The body of a piece of discourse will be treated in further detail in the next section of the unit, however there are a few principles with which you should be familiar now.

The good writer or speaker considers several things when he plans a piece of discourse. He considers his own abilities, the substance of the discourse, the nature of the situation in which the discourse is to be used, and the nature of his audience. While this is by no means a complete definition, this is the area of language study called RHETORIC. Aristotle defined rhetoric as the "faculty of observing the available means of persuasion in any given situation." More recent definitions of rhetoric are more likely to use the term "communication" instead of "persuasion". Some of the central aspects, whatever definition is chosen, are that rhetoric is a study which deals with both written and spoken discourse, and that the ability to recognize and utilize the important aspects of the rhetorical situation is most important.

Talking specifically about writing situations of the type students are most likely to encounter, we would have to say that "correctness" is usually a requirement. In situations like school or business, readers normally expect writing to be in "correct" forms. Incorrect or unconventional spelling, punctuation, and grammatical structures often tend to distract from the idea that the writer is trying to communicate. As a general rule, we could say that writing should be in correct form unless there is a good reason why the writer has chosen to deviate from the accepted form. Rhetorically, there are many possibilities like this; if you study the kind of speaking which takes place when the audience is uneducated, you will often find that speakers will deliberately try to avoid sounding too correct or too formal. In most of your writing in school, though, this is not the situation.

Mere correctness, however, is not enough to guarantee good expository writing or speaking. The sentence "Blue is immoral" is grammatically correct, but the sentence communicates an idea which is at best confusing. Teachers frequently find student papers which are correct in any sense of the word, but are virtually noncommunicative. In addition to correctness (when it is required) effectiveness is an important criterion. Whether the discourse is correctly or incorrectly structured, it needs to say something worth saying in a way that communicates the ideas effectively to the audience.

Introduction to Unity, Emphasis, and Coherence.

For now, anyway, we'll assume that the piece of discourse has been effectively introduced. The attention now turns to the development of the substance of the discourse. Without going into detail at this point, we are going to be discussing three of the most important factors in expository discourse, regardless of the specific expository operations that are chosen. These are Unity, Emphasis, and Coherence. You've possibly heard of these before; you'll find these as chapter titles in almost any textbook on composition.

I'll read a short passage to you, and I want you to evaluate it.

Read to class

"Nearly a billion meteors enter the earth's atmosphere every day. The collapsible opera hat was invented by a Parisian hatter named Bigux. Before seceding from Colombia in 1903, Panama was considered a part of South America."

Sample Discussion

1. I shouldn't ask such an obvious question, but what's the major weakness of that passage?

   (It's completely lacking in unity. The three sentences are totally unrelated.)

2. Let's try a less obvious situation. Suppose you have been assigned a paper in which you talk about plot, characterization, and setting in a specific work of literature.

Procedure: Refer students to excerpt #1 and discuss the two passages in terms of Unity.

How could you write a paper lacking in unity if you related every sentence and every paragraph to that particular work?

(By talking about plot, characterization, and setting in a random order, mixing them up in different ways in different parts of the paper.)

Sample Discussion

1. Is Huxley's description of the herring a unified piece of writing? Why?

   (Yes. There is a clear, consistent direction, moving from the description of the body in general to a description of the head and back of the body.)

2. Do you know what kind of description this would be called?

   (Spatial)

3. How about Poe's description--is it unified? Why?

   (It is, but it is not exactly the same kind of unity Huxley achieves. Poe's is a unity of feeling, more than a unity of space. The spatial aspects are not as clearly outlined, but the emotions reflect a consistency.)

The kind of unity achieved by Poe leads us to the consideration of another important aspect of exposition--emphasis. As you suggest, one of the reasons Poe's passage seems unified is that he has consistently emphasized a particular emotion that the narrator experiences. This also illustrates another most important point. While we have separated unity, emphasis, and coherence for the purposes of talking about them, it becomes obvious rather quickly that, in practice, these three matters are extremely closely interrelated. Good discourse, then, is not a matter of having one or two of these as separate characteristics, but of the skillful interaction of all three.

Distribute Worksheet #3. This should take only a few minutes to complete. When students have completed the worksheet, discuss the examples students have found.

The next paragraph you will read deals with the principle of emphasis--the technique of clearly establishing the relative importance of the ideas in a piece of discourse. You are to read the paragraph and underline those parts of the paragraph that contribute to emphasis of important ideas.

Summary Statement
EMPHASIS

Emphasis, then, can be achieved in a variety of ways:

1. By direct statement, openly stating the topic.
2. By position, first or last being most emphatic and middle being least emphatic.
3. By proportion, the most important topic given the fullest treatment.
4. By repetition, although this must be carefully done.
5. By short, isolated paragraphs that strike the reader's eye. Obviously, if many paragraphs are short, the degree of emphasis decreases.

Whatever way is chosen, it's obvious that it must be well controlled. Any one of these we've mentioned can backfire if sloppily used or over-used. By no means, however, have we exhausted the possible means of emphasis. There are a number of others that I'm sure you have all seen and perhaps have used. Three of these we might isolate are:

1. Irresponsible exaggeration
2. Hackneyed phrases, cliches, catch words
3. Random underlining, italicizing, capitalizing, and over-used punctuation conventions usually defeat

WORKSHEET #3

Directions: Underline those parts of this paragraph that contribute effectively to the emphasis of important ideas.

Emphasis

Training the student for a profession is one of the important functions of a college or university. In the first place, professional training confers certain benefits upon the student himself. It enables him to enter a respected occupation, and it usually ensures him of a higher income than he could otherwise hope to receive. More important, professional training provides our technological society with the trained men and women it so sorely needs. In an age of space flight, automation, and nuclear research, there is an increasing need for skilled personnel. Most important of all, professional training helps to safeguard our way of life. As Thomas Jefferson said long ago, "If a nation expects to be ignorant and free...it expects what never was and never will be." Today, when the Western democracies are threatened by the growing might of the Communist nations, Jefferson's words take on added urgency. What is sometimes called a "missle race" is really a much broader rivalry, encompassing all branches of science, technology, and industry. Indeed, the President's Science Advisory Committee has asserted that the "strength and happiness, even the survival, of our democratic society will be determined primarily be the excellence and appropriateness of our educational patterns." The schools and colleges of our nation, then, bear a fearful responsibility and certainly one of their most significant functions today is that of preparing young men and women to take their places in the learned professions.

their own purposes. We would have to admit here that the written English language does not come equipped with a very complete system of showing emphasis. You all know that it is much easier to show emphasis with your voice than it is to put it into writing. If you could take a sampling of personal letters written by junior high girls, for instance, you will frequently find words underlined several times. Whether this is good or bad in a personal note is not our concern here. If it doesn't offend the reader, perhaps it is excusable in that kind of situation. When you are writing a paper in school, however, you are expected to avoid this kind of technique. Teachers are much happier to find emphasis in the substance of what you are saying than in the extraordinary devices of emphasis you might use in the personal note.

Introduction to
COHERENCE

Note: Read to the class pp. 221-223 of Logic and Rhetoric of Exposition by Harold Martin and Richard Ohmann.

Procedure: Distribute Worksheet #4. There are two parts to the worksheet.

The worksheet you've been assigned has two parts. The first part deals with rather mechanical types of transitions--the bridges which connect the ideas in a composition. The second part deals with meaning relationships and the ways in which they contribute to coherence.

Worksheet #4

TRANSITIONS

Part I: Choose the most appropriate transition for each of the following sentences.

1. He failed to slow down for the curve. He lost control of his car, skidded into the wrong lane, and collided head-on with a truck. (as a result; for example; however; nevertheless; yet)

2. Robert may have left high school in order to help support his widowed mother. He may have quit because of his dislike for school discipline. (after all; consequently; in fact; on the other hand; therefore)

3. A person who has just finished a big dinner doesn't want more food. A brook trout won't display any interest in a lure if it isn't hungry. (as a result; for instance; however; in fact; similarly)

4. My cousin Agatha always "speaks her mind" bluntly. She has very few friends. (again; consequently; for example; on the other hand; yet)

5. The meaning of a word can change drastically. The adjective lurid, which once meant "pale or wan," now means "shining with a fiery or harshly vivid glare."
(also; for example; furthermore; however; on the contrary)

6. Present parking facilities can accommodate only a fraction of the cars driven to the campus each day. The students have requested the administration to build a large parking lot between the Fine Arts Building and the Law Building.
(for example; likewise; nevertheless; therefore; yet)

7. I rarely eat any breakfast. My roommate always starts the day by consuming fruit juice, cereal, bacon, two eggs, toast, milk, and coffee--plus a stack of wheatcakes, if he is really hungry.
(consequently; for instance; likewise; on the other hand; similarly)

8. Look up the spelling of all words about which you have any doubt. Check your punctuation carefully.
(as a result; as a matter of fact; however; nevertheless; next)

9. Today, any ship can travel freely on the high seas. The spaceships of all nations will someday have an equal right to navigate the vacuum of outer space.
(for example; in fact; nevertheless; similarly; yet)

10. Each volume in the series costs $8.75. There is a small charge to cover the cost of handling and mailing.
(after all; for example; in addition; specifically; that is)

Worksheet #4 Coherence--Meaning Relationships

Part II: Read these descriptions and apply them to the assignment on the following page.

Meaning relationships of the first class include: example, definition, amplification, cause, evidence, emphatic restatement, and evaluation.

Meaning relationships of the second class include: generalization, result, inference, question, answer, comparison, contrast, alternative, related action, and parallel idea.

Automatic linking devices: repetition and pronoun reference

1. Repetition of word-form (The people do not want war. Yet war seems inevitable.) (Last summer I took a trip to Mexico. During my trip to Mexico I had a very good time.)

2. Repetition based upon synonyms: (Mr. Binge always reminded me of an overfed but discontented hog. Maybe it was the way he looked at me with his little pig eyes.)

3. Repetition based upon class-member concepts: (After the movie, I stopped at a drive-in for a pizza. I am very fond of Italian food.)

4. Repetition involving whole-part concepts: (Something seems to be wrong with the car. The engine doesn't function properly.)

5. Pronoun reference: (The hydrogen bomb presents a few new problems. It simply makes the old ones more pressing.)

Deliberate linking devices: parallelism, general nouns summarizing previous assertions, and meaning links

1. Parallelism. "Use os strikingly similar constructions to express similar ideas." Basis is a duplication of pattern either of general structure or of rhetorical sentence-type.

   In the fall he coaches football. In the spring he coaches baseball.

   Jefferson Botts--a tall, lean, awkward boy--shambled into the room. His mother--a short, stout, talkative woman--bustled after like a biddy hen taking care of a fledgling heron.

   At Thanksgiving my cousin always sends our family a dressed turkey; a bix box of candy and nuts is always sent by him at Christmas.

   Harold James is a psychology major, and he is the newly elected president of the student body.

2. General nouns summarizing previous assertions.

   Economic inequalities and injustices are very likely to produce revolution. We must keep this point in mind as we....

   He claimed that the bus had swerved in front of the truck, but the bus driver emphatically denied that this statement was true.

3. Meaning links "A word or word-group in one clause which points to another clause, and which helps to indicate the relationship between the two."

   a. Meaning links pointing backward
      1. Coordinating conjunction (but, or)
      2. Conjunctive adverb (consequently, for example)
      3. Adverb (faster)
      4. Adjective (better)
      5. Noun (the reason)
      6. Verb

   b. Meaning links pointing forward
      1. Conjunctive adverb (originally, in the first place)
      2. Adverb (primarily)
      3. Adjective (main)
      4. Noun (taking precedence...a good beginning)
      5. Verb (begins, starts)

ASSIGNMENT: Examine the following for meaning relationships and explain which of the above devices have been used.

1. Football requires weight, power, and ruggedness. Basketball demands height, speed, and stamina.

2. Ben trudged out to the barnyard to feed the livestock. Hearing footsteps, the old sow grunted eagerly, heaved herself to her feet, and waddled to the trough.

3. The teacher knew that Bobby was the culprit. When she looked at him, he hung his head and blushed furiously.

4. I like the teacher, but I am not liked by him.

5. The pituitary is an endocrine gland attached to the base of the brain, and it is the most important endocrine gland.

6. The Petrarchan sonnet is divided into an octave and a sestet; three quatrains and a rimed couplet constitute the Shakespearean sonnet.

7. Check the compressison of all the cylinders. Then inspect the spark plugs and distributor points.

8. Somewhere in the universe there may be galaxies composed of anti-matter--atoms with negative nuclei and positive electronic shells. Physicists are intrigued by this possibility.

9. I had often warned my brother against missing class; he therefore had no excuse for failing the course.

10. He failed to slow down for the curve. He lost control of his car, skidded into the wrong lane, and collided head-on with a trailor truck.

11. Criminals sometimes ensure their own capture through carelessness. For instance, a Detroit burglar left his driver's license at the scene of a crime.

12. It has been suggested that the Biblical manna was a form of honeydew. Briefly, this is a sugary liquid exuded by the leaves of certain plants during hot weather.

13. In Dickens' Pickwick Papers, the Fat Boy exhibits symptoms of narcolepsy. That is, he displays an uncontrollable tendency to fall asleep under all sorts of conditions.

14. Our import trade will continue to expand, for most foreign manufacturers are able to undersell American firms.

15. I must be catching cold. I've been sniffling and sneezing all morning.

16. The telegram contained bad news: his brother had been killed in an accident.

17. The bank robber made a most embarrassing error. He jumped into the wrong car while trying to make his getaway.

18. He did not take any money or extra clothing with him. That fact strongly suggests that he had not planned to leave town.

19. Is total disarmament practicable? If adequate inspections and controls are provided, it should be entirely feasible.

20. I had spent most of my money; so I lived on peanut-butter sandwiches until the end of the month.

21. I have been told that student automobiles will be banned from the campus next year. Is that true?

22. Depress the gas pedal to the floor for an instant. Then release it, stopping when the pedal is halfway up.

23. Most railroads are attempting to eliminate passenger service as rapidly as possible, since it is unprofitable. A few lines, however, are trying to attract more passengers and solve their financial problems through increased volume.

24. A quarterback must be a skillful field genera; he must also be a good ball handler.

25. Thompson is one of the best relief pitchers in professional baseball. His batting average, however, is not impressive.

26. There are many worthwhile programs on TV, but you can waste a lot of time waiting for one to come along.

27. A great sheet of white flame belched from the base of the rocket. With an earth-shaking roar, the missle lifted slowly from its launching pad, seemed to hover for a moment, and streaked upward into the night sky.

28. His abdominal pain may indicate acute appendicitis, or it may be a symptom of typhoid fever.

29. In his relationship with adults, the child has great handicaps of inferior size and strength. He may be compared to a fairy-tale hero in a land of giants--giants who must be obeyed, placated, or outwitted.

30. Your experience should teach you a very obvious lesson: namely, people who live in glass houses shouldn't throw parties.

31. Socrates explained to Crito that "not life, but a good life," is to be chiefly valued. That statement is just as true today as when Socrates uttered it in ancient Athens.

Sample Summary

Coherence can be achieved in two ways--through over-all organization and through local transitions. Obviously, different intentions demand different plans of organization, so you can't use the same patterns in every piece of discourse. Generally the common sense principle that one thing should logically lead to another is a good rule to follow. It sometimes helps the organization of a paper to make a sketch or outline of what you are going to say, though such an outline should not keep you from including new ideas as they arise. Local transitions allow you to smoothly progress from one section to another, one paragraph to another, one sentence to another. You can begin a section, paragraph, or sentence with some reference to what has gone before. Repetition or rephrasing of some preceding element can provide an effective link. As you have seen, there are certain words whose function is to indicate specific relations: conjunctions, conjunctive adverbs and some adverbs. For example, "and" or "now" establish a coordinate connection; "but," "however," "nevertheless" establish a contrast; "so," "therefore," "consequently" establish a result; "moreover" and "furthermore" indicate additions or elaborations; "first," and "second," "next," and "last" indicate items in a series.

Procedure: To summarize the discussion of unity, emphasis, and coherence, you may wish to use excerpt #2.

Teacher may wish to distribute excerpt #2 for student reference.

Excerpt #2

Notes on Unity, Emphasis, Coherence

UNITY: Along with coherence and emphasis, one of the three great rhetorical principles. Applies to sentences, paragraphs, and whole compositions. Briefly, unity means the development of one idea or feeling at a time without a side trip into the development of a competing or intruding notion. Sentences, paragraphs, and whole compositions must have a point of focus that gives unity to what has been expressed. In short, everything that belongs to the subject is present and accounted for and everything that is irrelevant is omitted. Unity, of course, must be judged in the final analysis by the writer's purpose in a given situation.

EMPHASIS: With unity and coherence, one of the great underlying principles of all rhetoric. Applies to the whole composition--paragraphs, sentences, and even phrases. Solves the question of the relative importance of the parts of the composition, the paragraph, or the sentence by making important aspects seem important to the reader. Emphasis can be achieved in a variety of ways.

(1) Position: the most emphatic position is the final one; the next most emphatic is the first one

(2) Subordination: In sentence, the less important idea generally is put in a subordinate clause, the most important idea in the main clause

(3) Active verb: generally more emphatic than the passive form of the verb

(4) Alteration: a change of the normal subject-verb order of the English sentence calls attention to itself

(5) Repetition: One of the most obvious and commonest methods of achieving emphasis

(6) Proportion: most important topic is discussed more fully than the others

(7) Short isolated paragraphs: strikes the eye

Faulty devices of emphasis: (1) irresponsible exaggeration (2) hackneyed phrases and catch-words (3) random underlining, italicizing, use of capitals and exclamation points.

COHERENCE: In all discourse, the arrangement of unified parts into an apt pattern. A sentence has coherence when the parts of the sentence are arranged so that the reader is able to apprehend the same connection between the parts that the writer himself saw. A paragraph is coherent when the reader can go from one sentence to another without feeling an abrupt break. The whole composition is coherent when the reader can readily perceive the relationship between paragraph and paragraph and between one large section and another large section of the composition.

"For a man to write well, there are required three necessities--to read the best authors, observe the best speakers, and much exercise of his own style."

--Ben Jonson

Sample Transition

Distribute copies of the effective conclusions listed on pp. 545-547 of Guth's Words and Ideas. Ask students to explain the technique employed in each case.

For now we'll assume that unity, emphasis, and coherence have been achieved. We'll be getting back to the body of a piece of discourse, but let's move on now to the conclusion.

Most of the devices which you can use in an introduction can also be used in a conclusion. The next worksheet I would like you to do illustrates a number of effective conclusions. Under each example, you are to explain the technique being employed. You might find it helpful to refer back to the worksheets on introductions for terminology.

Answers to worksheet:

1. a memorable restatement
2. a final anecdote
3. final quotation
4. a sober estimate of the significance of the conclusions reached.
5. a forecast or warning based on facts developed in the paper
6. condition for future progress
7. suggestion for remedial action
8. a return from the specific to the general

Sample Summary

Here are some examples of lame, ineffective conclusions:

(1) The noncommittal platitude: "This problem deserves the serious attention of every right-thinking American."

(2) The unfounded optimistic prediction: "When things look their grimmest, a turn for the better is usually not far away."

(3) The undeveloped panacea: "The restoration of proper discipline in the nation's school will make juvenile delinquency a thing of the past."

(4) The conclusion raising problems that weaken or distract from the point of the paper: "Of course, a small car has obvious disadvantages for a family with numerous children or for the traveler in need of luggage space."

NOTE: Ask students to suggest additional examples.

Summary Statement

The rhetorical principles of unity, emphasis, coherence apply to the individual words, the sentence, the paragraph, and the entire theme.

Your title, introduction and conclusion should provide the frame for the body of the theme. They should arouse interest; yet, at the same time be relevant (unified) emphatic and coherent.

SAMPLE QUIZ

Quiz on Writing

What are two functions of the introduction?

1.

2.

What are two functions of the conclusion?

3.

4.

5. A rhetorical principle emphasizing relevance is called? ______________ (unity)

6. A rhetorical principle emphasizing relationship pattern is called? ______________ (coherence)

Name four ways of achieving emphasis.

7.

8.

9.

10.

Name two faulty devices of emphasis.

11.

12.

SAMPLE QUIZ Continued

13. Write a short paragraph discussing the statement, "Confused minds cannot produce coherent prose."

Sample lecture on objective and impressionistic description

The next section of this unit deals with the modes or types of exposition. The first type we will be dealing with is description. Description is concerned with the appearance of things. Two things are needed; an object and an observer. The description may concentrate on either of these two components. If it focuses on the object, the description is said to be objective. If it focuses on the observer, the description is said to be impressionistic or subjective.

Objective description uses accurate "report" language and omits the observer's feelings about the object. The purpose is to picture clearly for any reader what the observer has seen. The observer is trying to function almost like a camera. He is detached and scientific.

Impressionistic description, on the other hand, stresses the feelings which the object calls forth in the observer. The purpose of the description is to communicate this feeling which the observer had when he observed the object. It generally does not seek to inform as much as it seeks to arouse emotion.

NOTE: At this point you might use assignment #1 (Optional), Objective and Subjective Description.

If you think back to the two paragraphs which you looked at when we started the unit, you will be able to see the difference between objective and impressionistic description. Since we are concentrating on exposition in this unit, we will

Assignment #1 (Optional)

Topic--Describe one of the topics listed below (or something similar) the way you thought it would be before you saw it or experienced it and the way it really was when you actually experienced it.

1. a blind date
2. a first date
3. a night club
4. a party
5. first day in high school
6. first football game
7. some specific aspect of reality such as we've seen in the short stories
8. first senior high pep fest
9. any famous tourist attraction for which the publicity outruns the truth

Some of the above topics will have to be limited

Specifications--Write a two-paragraph theme, each paragraph having approximately 100-200 words. The first paragraph will use subjective description, showing your feeling about the topic (through a description of it) before you saw it or experienced it. The second paragraph will use objective description, emphasizing what the event was actually like. The second paragraph should be free of your opinion or feeling.

NOTES TO AID IN THE WRITING OF THIS THEME:

1. In the subjective description, decide on the major feeling you want to convey before you start writing the theme. (gloomy, confusing, exciting, frightening, thrilling, depressing, lonely, feeling of beauty, etc.) Then choose your words and sentence style to fit that feeling so that you show the reader that you imagined it as being depressing, beautiful, etc... it is very ineffective to have to tell us that you imagined it as being beautiful or ugly.

   Words convey a feeling through their connotative meaning (if they have one). The following examples should make this clear to you. Notice how the words in each group have about the same denotative meaning, but that one of the words in each group has an additional connotative meaning:

   1. House--thing with walls and a roof
   2. Home--thing with walls and a roof plus connotative meaning of place where there is Mother, comfort, love

   1. Large--not small; having greater dimensions than the ordinary
   2. Magnificent--similar to the above plus connotative feeling of being wonderful or being something one would admire

   1. Horse--fairly large animal with a man, hoofs, tail; used by humans for riding or for pulling heavy implements
   2. Nag--connotative feeling of an ugly, broken-down animal

   Since words with a connotative meaning convey a feeling, they should definitely be used in subjective description, but avoided in objective description.

2. You should be very precise in the denotation of the words you choose; that is consider the actual dictionary meaning of a word (if it is a word of any importance) before you use it in your sentence. Note the following example:
   Poor--My first thought of the character was that he was a moral weakling.
   Poor--My first idea of the character was that he was a moral weakling.
   Better--My first impression of the character was that he was a moral weakling.

3. Do not forget to use words that are concrete--i.e. words that appeal to the senses. The following are examples of words that appeal to more than one of the 5 senses.

1.	cut	sight
2.	chop	sight, sound, motion
1.	weep	sight
2.	sob	sight, sound, motion
1.	black	sight,
2.	velvet black	sight, touch
1.	sounded bad	none
2.	rattled	hearing, touch or feeling

4. Organization

   a. Topic sentence--should announce the topic to be described in an interesting way and begin a general description of it. Don't start off with, "I am going to describe..."

   b. You should work from general to specific--first give a general impression of the whole scene or event by describing it as a whole; then describe some specific details of the scene or event.
   Organize the specific details in the following way:
      1) All of the topics except numbers 3 and 9 should probably be arranged chronologically; that is, in the order in which they occured.
      2) Topics number 3 and 9 should probably be arranged spatially; that is, according to where the details you describe are located--from front to back, left to right, up to down, etc.

   c. Use the same organization in both paragraphs insofar as possible.

5. Some last pointers on objective and subjective description:

OBJECTIVE: DESCRIPTION

It is a factual account; the writer regards himself as a kind of camera, recording in words a true picture. In his detachment, he becomes much like the scientist, rigorously excluding from his work his opinions and emotions. The writer may be pleased or dismayed by what he sees, but these reactions are not an important part of his subject. Objective description could be very dull--it is difficult to do well. The writer can create interest by the skill with which he translates into words the thing he sees. A dying goldfish is hardly an intriquing topic; yet consider this passage; "As soon as the creature sickens, the head sinks lower and lower, and it stands as it were on its head; till, getting weaker, and losing all poise, the tail turns over, and at last it floats on the surface of the water with its belly uppermost."

SUBJECTIVE DESCRIPTION

It does not seek to inform but to arouse emotion. It attempts to make us feel even more than to make us see. The writer must in his own mind define the feeling he wants to convey before he begins to write. Remember you must show us, not tell us: A writer who tells us he is afraid does not necessarily frighten us; but if he can throw before us the fearsome thing in all its horror, he probably will.

Distribute excerpt #3 as samples of this type of theme.

be primarily concerned with objective description. Remember, however, that you will seldom find or write a purely objective description. Most description is a combination of the two, but either can predominate, and in our case, we will want the objective to do so.

Excerpt #3

Chamber of Evil

In my mind it was a macabre scene. The interior was bathed in an eerie, greenish light and the atmosphere was frigid and dank. Slimy green water trickled down from finger-like projections extending from the roof of the cave. A meandering gravel path wandered through the immense cavern. Next to the path a river whirled between jagged outcroppings of gray. Just ahead the silvery flashes of fish could be discerned among twisting, menacing whirlpools. A deafening roar from an unseen cascade filled the air. Numerous rivulets poked their heads from the sheer, gray heights above and fell, gurgling, to the river below. To the left, a velvet-black, yawning chasm split the cave in two. Chill winds issued from the depths, and now and then a ghostly creature fluttered out.

And when I went to see a cave, the cave was a narrow, winding, fissure no wider than twenty feet nor higher than forty feet. The walls and ceiling were flat and were colored a dull gray. The glare of overhead lights reflected off the surface of a small sluggish stream. A worn red brick pathway split the cave lengthwise. Papers, empty cigarette packs and used flashbulbs were strewn on the path and in the water. Peanut shells crunched under foot as hordes of tourists clomped over the ribbon of red brick. The wails of numerous babies reverberated between the walls. At one end a brightly-lit concession stand was doing a brisk business in soda pop, candy, and souvenirs. At the other end a battery of elevators operated constantly, carrying tourists to and from the natural wonder below.

Wall Drug, 752 Miles

Wall Drug was quite impressive in the travel folders with its picturesque rusticness contrasting to the four-wheeled "horses" which were parked on the street. Passing through the double doors of the store is synonymous with passing through time. The inner walls are covered with the intricate designs of Indian blankets and the hideous, snarling heads of wolves and bears. The store is spacious and yet crowded. Shafts of light reflected from magnificently tooled pieces of silver jewelry, dance on the walls creating wierd forms. Standing in the resplendent sunlight of the courtyard, the last remnants of the old west, a great, shaggy buffalo, a creaking covered wagon, and a statue of the American pioneer, remind the tourist of a lost era.

As our car rolled to a stop before a huge wooden sign reading, "Wall Drug," my dreams faded. Before us stood a freshly painted building in perfect repair. The inside was filled with souvenir hunters, and shelf after shelf of trinkets. There were three moth-eaten wolf heads and one deer-skin on the wall. Most of the souvenirs were stamped with, "Made in Japan," and the rest were too expensive. The floor was made of linoleum and was cracking around the counters. In the court-yard were a drab, broken-down covered wagon, a stuffed buffalo hide and the statue of the American pioneer. Standing alone in a corner was a sign reading. "This is Wall Drug, you finally made it."

Procedure: Distribute Excerpt # 4

Most good descriptive writing utilizes patterns. Examine the following excerpt. Determine what is being described, for what purpose, and to whom. Then, pick out the various patterns which are used in the description.

1. What is being described?

   (pro football game)

2. What is the purpose?

   (describe the game in process to a radio audience)

3. To whom?

   (audience not actually present at the game)

4. What is the most obvious pattern of description used?

   (chronological--time pattern)

5. Give specific examples of this pattern:

   ("Now the Vikings come out..."
   "There's a fake shovel pass, hand off to the fullback, and he hits straight ahead, etc.)

6. What pattern of organization do you see in the second and third sentence?

   (spatial-- "Wide to the left" ..."split to the left" etc.)

7. Find additional examples of this pattern of organization.

   (30-yard line---just short of it,...wide to the right... etc., any yard line references)

8. Look at the first and second sentences. Do you see any pattern of organization here?

   (perspective--general to specific)

9. The last pattern of organization is rather difficult to find unless you know exactly what you are looking for. Besides describing the action, what does the announcer describe?

(players, positions, plays, etc.) This pattern of organization is called "analytical" because the announcer is analyzing the various events taking place on the field.

Excerpt #4

RADIO BROADCAST OF A FOOTBALL GAME*

"Now the Vikings come out of the huddle. Wide to the left is Jerry Reichow. Playing flanker, split to the left, is Paul Flatley. There's a fake shovel pass, hand off to the fullback, and he hits straight ahead, and it is Tommy Mason to the 30-yard line and almost to the 31--picks up four on the play. We'll see where his forward progress is ruled stop, and it may be the 31. Just short of it, a near five-yards gain, as Tommy Mason got the ball from the left halfback position after the fake shovel to fullback Tommy Wilson. Second down and a long five to go. Wide to the right is Jerry Reichow, flanker Gordie Smith on the strong side and split out to the right. Back is Tarkenton, sets up, his man is open; Reichow to 33, circles from Burkett to 35,26. Fumbles and the Vikings I believe recovered, though there was a Colt after the ball, too. The ball may have been blown dead; it is right in the vicinity of the 36, near a first down, if the Vikings have the ball--possession of it. Gary Huth had dived on it, and it is he that is getting up off the pigskin. Gary Huth, the guard who was helping out on pass protection, dove straight ahead to recover. They are going to measure. We feel certain it is a first down by about the length of the football. Bring the yardstick from this side of the field, place it down, and we can already see it is a first down by exactly the length of a football."

---

*From WCCO Radio, Minneapolis, Minnesota

THEME ASSIGNMENT (Optional): Now, put yourself in the place of a radio announcer describing the scene before a football game. Try to use all four patterns of organization in your description. You might imagine that a pre-game show is going on. (If the students have trouble with analytical, suggest to them such divisions as colors, sounds, smells, etc.) Write a 300-500 word descriptive theme.

Assignment #2
Students may choose from this list or submit a different topic for your approval.

For samples of descriptive writing, students should read and discuss Excerpt #5.

1. Describe some member in the class without mentioning his name. Then, read the descriptions and have the class guess who is being described (avoid reference to clothing). Concentrate on description of the face, habits, ways of saying things, etc.

2. Describe some familiar place. Read descriptions in class and have rest of class try to guess what the place is.

3. Describe: your room at home, the classroom, theschool building, a pet, etc. BE OBJECTIVE.

4. Describe your own hand.

Excerpt #5

Sample Themes of Description

Mist

When I think of a mist I see swirling floating clouds that move with slight gusts of wind and flow together in distorted gray and white shapes. It slowly envelopes with cold, clammy fingers and icy chills run up your spine as the dampness infiltrates that supposedly waterproof coat. It rises from the warm earth and deepends over the steaming swamp as the warm evaporation meets the cold, crystal clear air. It is nearly impenetrable as it turns everything into vague and grotesque shapes that appear and disappear quickly and silently. A mist makes time stand still with its dark closeness and dreary endlessness that is the strange and hollow quality of a good fog. A close fog is a welcome change nevertheless and is just one of the many things that make the earth as beautiful as it is.

My English Room

When I walked into the English room the tan hardwood desks, the recently well-polished floor, and the clean newly painted heavenly-blue walls caught my eyes. As I looked through the clean clear glass windows I was astonished to see that across the busy fourlane highway was another huge school of the same tone of light brown bricks and flat roof as the senior high school building I was presently in. The beautiful room that I was in had a vividly painted picture that was well framed hanging on the back end. On one side of this room was a large rectangular bulletinboard. At the front of this room was a blackboard with tomorrow's assignment written on it in large white letters. On the ceiling of this room were two long rows of brilliant light.

A Haunted House

A couple of miles from my house, there is a large, old house in the middle of a big, thick, forest. In order to reach this house you must first wade across a small, swift stream, enter the thick forest and walk for what seems like 2 hours. Upon reaching this house, you think that it must be occupied because there is thick, green grass growing all around the house. Inside this large house there is a lot of old broken-down furniture throughout the 12 large, dark, dusty rooms. This old furniture, although broken-down, is neatly arranged as though some person has been living here in that large, ancient house. According to persons living by the house, there has been no one living in it for fifty years, but they can't explain who or what keeps the large lawn so green and newly cut or who keeps the interior of the house so neat.

Sample Lecture

The second type of expository writing we will deal with is illustration. Illustration, a method of developing both paragraphs and themes, is the support of a topic sentence or generalization by example. The writer may use either one example (extended) or several examples (series). For example, a student may make a generalization that gangsters are harmful to society and use Al Capone to support his topic sentence (extended example) or he may use the same topic sentence and use Frank Nitty, Baby Face Nelson, John Dillinger and Al Capone to support his topic sentence (series).

The topic sentence distinctly states the main idea and expresses an attitude toward the idea.

Example: not--I went to a party last night.
but--Last night I went to the most exciting party I've ever attended.

not--I saw a famous man once.
but--Last year at the International Airport, I was lucky enough to see President Johnson.

There are two important concepts that you must recognize--relevance and specificity.

Relevance means examples must be directly related to the topic; in other words, they must support the thesis or topic sentence. Specificity refers to the accurate denotation of a certain time, a certain place, a certain person, or a certain object. If the student in a discussion of "making a good impression" talks about his first date (which took place in a certain place at a certain time), he is using a specific

Sample Lecture, Continued

example. If he generalizes about the bad impression that he always makes on his date he is not using a specific example. You may certainly make use of generalization in a theme, but you must also recognize the importance of using specific examples whenever possible to illustrate and give credibility to your generalizations and to add interest to your paper.

Sample Introduction
ILLUSTRATION

Illustration attempts to explain or support the general by presenting the specific. Think for example of the parables in the Bible. What is the purpose of these stories? (to teach a moral lesson) How is the moral lesson accomplished? (Through the use of a specific incident which can be applied to life in general.)

The use of specific details to support a generalization is very important in expository writing. Generalizations make dull reading. In developing a paragraph, specific details are usually necessary to support your central idea. Compare the following two paragraphs which develop the same topic sentence.

Teacher can read these to the class

1. Marks are not always a true indication of a student's ability. Some people who make high grades are not so intelligent as other people who make low grades. Able students are sometimes lazy or uninterested. They may spend their time doing other things. A lot of people who make high grades study all of the time. They may not have much ability. Grades are not always accurate in labeling the ability of students.

2. Marks are not always a true indication of a student's ability. For example, my friend Harvey Smith makes grades that place him in the top ten percent of the

sophomore class. According to a reliable I. Q. test, however, Harvey is not so intelligent as his sister Ann, whose marks are in the bottom ten percent of her class. Instead of working on assignments in algebra or general science, Ann often plays tennis or goes swimming. While Ann fritters away her time, Harvey studies at least four hours a day, including Sundays. His efforts and his performances rather than his ability earn high grades. As a not uncommon pair, Harvey and Ann serve to illustrate the fact that grades are not necessarily indicative of ability.

Discussion Questions

1. Why is the second example more interesting and convincing than the first?

   (Because it refers to particular people, defomote grades, exact activities)

2. Would the second style always be more appropriate than the first?

   (No. In some cases, the episodic illustrations might be unnecessary)

Assignment #3 - Illustration

Write a paper of 250-500 words on one of the following topics. The central concern of this assignment is your use of illustration to support or inform the generalization or central idea of the paper.

1. Develop a quotation, based on an extended example. (see sample theme, "The Society of Odd-Fellows" Excerpt #6.)

2. Write a theme based on a series of examples. (see sample theme, "Says a Courageous Coward" Excerpt #7)

3. Write a theme in which you develop a generalization about one of the ideas or characters in a short story. When using examples from a story, coherence can be a difficult goal. Very carefully structure the relationships between the examples you borrow from the story; this will help you avoid the problem of simply putting together randomly chosen examples. A clear thesis statement and clear topic sentences for paragraphs help establish coherence greatly.

Excerpt #6
Sample Theme

THE SOCIETY OF ODD-FELLOWS

"But, wherever a man goes, men will pursue and paw him with their dirty institutions, and, if they can, constrain him to belong to their desperate odd-fellow society...I was never molested by any person but those who represented the State."

The all pervasiveness of society, the intrusion of its institutions into the practices of free men, is a common lament. We hear of the intervention of government in the economy, the demands of conformity among men that our social institutions make, and many other complaints of such nature. However, the relevancy of the above statement had never taken concrete form for me and the concept stated by Henry David Thoreau above had always seemed an interesting expression but not one of any great truth. That is, until the inspiration provided by Walden and the more current stimulization provided by the plea for "rugged individualism" finally drove me to the wilderness to live a communication with nature. This attempt to quit civilization revealed to me the tenacity of our social institutions and the intervention of the State in our lives.

Early in April of last year I constructed an open-faced lean-to which was to be my home for the next week. With the challenge posed by the inexpensiveness of the Walden experiment I addressed myself to the construction of the hut on the cheapest basis as possible, succeeding very well. My outlays for the construction of the lean-to totaled forty cente, all for the nails. The lumber was attained through the resourceful scavengering of our attic and the dump with some aid coming from a midnight lumber yard. For my week long habitation I brought with me only the barest essentials--a half-dozen candles, several packs of matches, a few scraps of food and several welcomed invitations to supper. My week long sojourn in this peaceful and tranquil spot was disturbed by no one until the sixth day of my stay. Upon returning to my hut towards dusk of this day I found a welcoming committee consisting not of beasts of the neighborhood nor wanderers from more civilized regions but by the police. I asked them if someone had requested that I leave their property and was pleased to learn that no one had made such a demand. In fact, there had been no complaint filed against me. Instead, the police, of their own initiative, had come to search my hut, convinced that it was some den of iniquity stocked with beer and cigarettes and, in general, overrun with vice. When I explained my simple desire to quit society for a while and experience the rigors of nature they were amused, flatly asserting that I was either lying or crazy. Although they could find no violations of the law or any reason to suspect of any, they stated that I would have to return to civilization. My protestations fell on deaf ears and I was coerced by the State back into society.

This personal experience has convinced me that society will condone no rebellion--minute as it might be. Social institutions, as Thoreau accused, have begun to conquer man's free will. As he predicted, "the only person who molested me represented the State." Society had searched me out, pawed me with ignoble accusations, and finally had forced me to join their society of off-fellows.

Excerpt #7
Sample Theme

SAYS A COURAGEOUS COWARD

Convention seems to stress the beginning as the best possible place to begin. Books commence on their first few pages; modern turnpikes and cloverleafs originate at their origins. Even people follow this somewhat well-defined protocal by tackling the scope of their daily lives with an orderly first-come, first-serve attitude. This trend rather alarms me and makes me feel inadequate, for I can recall without much difficulty several sets of circumstances which invariably point me to the realization that I do not have the necessary courage to plunge in and begin in the beginning.

If I could start each day without getting out of bed in the morning, any substitutive measure would soon become instinctive within me. Each morning when my modern convenience crumbles the sleepy composure of my room with its piercing sound waves, my mind plunges into sensations of uncamouflaged dread: dread at crawling out from under my cozy electric blanket, dread at shivering in the uncomfortable climate of outdoor wintry weather found indoors, and dread at stumbling around in darkness pawing the walls in search of a light switch. To rise above the first few minutes of each morning takes every grain of strength I can scrape together. To follow through is easy; to begin takes courage.

Just as morning brings with it the cowardly desire on my part to plunge into action without a transition, so does each evening. Homework is bearable when administered in reasonable amounts, but it presents a special problem when prescribed in excess. Frequently, I have so many assignments to wrestle with in a single evening that I put off getting started on any one of them, the reason being the uncomfortable realization that once I start, I am helpless to stop myself until every last page that was assigned has been handled with my relentless fingertips. To actually start down the path of work requires much of the same type of courage as does getting up in the dark, cold morning. And it is this courage for which I continually must search if I intend to accomplish anything.

The third situation I choose to mention differs a bit from the first two in that it is something that I do because I want to, not because there is no alternate course. With the tumbling of winter's first snowflake, I mentally transpose myself to the top of the highest hill at the largest, most plush ski resort I can envision. And there I remain, poised and confident, enjoying every minute twice. As soon as local conditions permit, I take off on a saga after the snow, eventually ending up in a situation comparable to the one I passed so many minutes picturing in advance. But as I prepare to push off and ski down to sanity, my envisioned illusion crumbles into tiny, jagged segments.

"Go on," a small, delicate voice whispers inside me, "You're poised and confident, remember?"

But, in contradiction, a deep and husky tone replies, "Don't kid me. You're as clumsey as something with two legs can be, and you are standing straight and tall only because your morale is frozen stiff with fear.

Sample Lecture

One type of illustration you will frequently see used is analogy. An analogy is a comparison of two things generally not associated by most people. One of the applications of analogy with which you might be familiar is the explanation of an unfamiliar thing by comparing it to something that is familiar. If you watch for it, you should be able to see this happening in school every day.

Distribute copies of "Why the Sky Looks Blue" from Writing: Unit-Lessons in Composition, p. 115, Book I, Ginn and Co., Boston, 1964.

1. To what are the waves dividing and reuniting around to columns compared?

   (Soldiers)

2. What is the purpose of the entire first paragraph?

   (To illustrate, by analogy, how sunlight struggles through the earth's atmosphere by comparing it to the action of the waves.)

3. To what are the columns of the pier compared?

   (Obstacles in the air)

4. To what are the waves compared?

   (sunlight; long waves - red light; short waves - blue light)

For the next few days in class, I want you to look for analogical illustrations in your classes. Pay particular attention to the ways in which the analogies are used and the purposes for their use. If you are perceptive, you should already recognize that I am using analogy right now. To explain an unfamiliar process, analogy, I've referred you to a more familiar area, the teaching techniques of your own teachers.

Sample Lecture, Continued

For other examples, you might try explaining something to a younger child. Notice how, without consciously planning to do so, you resort to analogy in your explanations. If you find any particularly interesting examples, jot down some notes on them and we'll talk about them in class later.

There are two tests you should use for an effective analogy:

1. The two instances compared must be similar in some important respects.
2. Differences between the two instances being compared must be accounted for as being unimportant.

Assignment #4 Directions

Distribute Excerpts # 8 & 9.

Your next theme assignment is to write a short theme of analogy. Your purpose is to make some new or unfamiliar idea clear through the analogy you use. You may want to express some abstract idea in a concrete way through the use of analogy. The two sample themes which you will receive are of the latter type. Both take abstract ideas ("life" and "depression") and make them concrete by means of an anology. The excerpt you studied before which explained why the sky looked blue is an example of the use of analogy to explain the unfamiliar by use of the familiar.

The theme should be about 250 words long. Be sure that the two things you choose to compare are alike in important respects and that the differences that exist between the two things are not important to your comparison. Remember to pay careful attention to your title, introduction, conclusion, and general organization.

Excerpt #8

THE LOOM OF TIME

Herman Melville

It was a cloudy, sultry afternoon; the seamen were lazily lounging about the decks, or vacantly gazing over into the lead-colored waters. Queequeg and I were mildly employed weaving what is called a sword-mat, for an additional lashing to our boat. So still and subdued and yet somehow preluding was all the scene, and such an incantation of revery lurked in the air, that each silent sailor seemed resolved into his own invisible self.

I was the attendant or page of Queequeg, while busy at the mat. As I kept passing and repassing the filling or woof or marline between the long yarns of the warp, using my own hand for the shuttle, and as Queequeg, standing sideways, ever and anon slid his heavy oaken sword between the threads, and idly looking off upon the water, carelessly and unthinkingly all over the ship and all over the sea, only broken by the intermitting dull sound of the sword, that it seemed as if this were the Loom of Time, and I myself were a shuttle mechanically weaving and weaving away at the Fates. There lay the fixed threads of the warp subject to but one single, ever returning, unchanging vibration, and that vibration merely enough to admit of the crosswise interblending of other threads with its own. This warp seemed necessity; and here, thought I, unalterable threads. Meantime, Queequeg's impulsive, indifferent sword, sometimes hitting the woof slangingly, or crookedly, or strongly or weakly, as the case might be; and by this difference in the concluding blow producing a corresponding contrast in the final aspect of the completed fabric; this savage's sword, thought I, which thus finally shapes and fashions both warp and woof; this easy, indifferent sword must be chance--aye, chance, free will, and necessity--no wise incompatible--all interweavingly working together. The straight warp of necessity, not to be swerved from its ultimate course--its every alternating vibration, indeed, only tending to that; free will still free to ply her shuttle between given threads; and chance, though restrained in its play within the right lines of necessity, and sideways in its motion directed by free will, though thus prescribed to by both, chance by turns rules either, and has the last featuring blow at events.

From Moby Dick (1851). Chapter XLVII.

Excerpt #9
Sample Themes

A Tree and Life

A tree is much like a person's life. The small tree has many obstacles to overcome. Large trees crowd it, pests hurt its bark, and animals tramp on it. It starts out as a single sprout. Its only goal is to eat and grow. As it gets older, it has a chance to see more and more of its small world. Instead of only one sprout and a single desire, it has many sprouts and desires. It branches out into new areas and enjoys more of life. In time, however, its bark becomes knarled from old age. It has outlasted many others. It has braved fires, insects, and animals. Its limbs are getting rotten and it no longer stands as straight as when it was young. It still stands, but every day more of it dies, until instead of a living thing, only a shell stands as a reminder of what was there before.

Depression is Like Fog

Fog is all enveloping. Everything is covered. The only things you are aware of are yourself and this covering. Likewise, depression takes all the facilities of a person and blankets them. It makes people retreat to within themselves, sinking deep into self-pity.

Fog is blinding. It destroys all foresight. A depressed person does not think ahead, unless it be to determine to what degree the depressive mood will envelop him. He cares about no one. All he can think of is himself and the oppressiveness of the present.

Fog is depressing. By its color it denotes sadness and sober, morbid moods. Because a person is alone in fog, he will think about himself. Thinking of one's self can lead to self-castigation and self-pity. From there, to depression.

Sample Lecture Comparison and Contrast

Analogy, which you just studied is a type of illustration as well as a type of comparison. Its purpose might be to clarify one thing by comparing it to another. There are other types of comparison. The purpose of most comparisons other than analogy is to draw conclusions about the similarities or differences between two things. "Comparison" refers to the similarities between the things; "contrast" refers to the differences between them. Comparison-contrast is an organizational devise that you will find most useful in many of your other classes. In a history test you may be asked to compare and contrast Washington and Adams' administrations; in a chemistry test, the qualities of acid and bases; in an economics test, the theories of Keynes and Hobson; in an English test, the poetry of Dickinson and Whitman. In order to answer such questions, you must not only be familiar with the subject matter, but you must also be aware of the methods of organizing a comparison-contrast paper. If you were to compare the foreign policies of Washington's administration with the domestic policies of Adams', you would be breaking one of the most important rules of comparison; and although you may have shown that you know the facts presented in the textbook, you will not have proven your ability to deal with them. In this instance, you may do badly on the test simply because you do

Sample Lecture, Continued

Distribute Worksheet #4 and copies of the foreward to A Night to Remember by Walter Lord found in Writing: Unit Lessons in Composition. p. 88, Book I, Ginn and Co., Boston, 1964.

not know that the comparison of the two administrations must be based upon certain criteria or standards of comparison.

Before going into the formal rules governing comparison, it will be helpful if you read the following excerpt and work out the questions on the worksheet. We will use this excerpt and worksheet as the basis of our discussion on comparison.

Answers for Worksheet based on Excerpt #15.

1. a. Titan
   b. Titanic
2. a. both vessels were triple screw
   b. both could make 24-25 knots
   c. both could carry about 3000 people
   d. both had enough lifeboats for only a fraction of this number
   e. both sank--both carried rich passengers
3. a. one fictitious, one actual
   b. different names and inventors
   c. one 66,000 tons displacement, one 70,000 tons
   d. one 882.5 feet long, one 800 feet
4. to show the link between fact and fiction, and to arouse interest in the story A NIGHT TO REMEMBER
5. First paragraph concentrates on the fictional ship (opposing method)
6. Shows likeness and differences of the two ships (alternating method)
7. Concentrates on actual ship (opposing method)

Worksheet #5

1. What are the two things being compared?

   a.

   b.

2. What are the similarities between the two?

   a.

   b.

   c.

   d.

   e.

3. What are the differences between the two?

   a.

   b.

   c.

   d.

4. What is the purpose of the comparison?

5. What does the first paragraph do?

6. What does the second paragraph do?

7. What does the third paragraph do?

Sample Lecture
Discussion

Now that you have examined the excerpt thoroughly, we are ready to cover the basic rules governing comparison-contrast as organization.

NOTE: In class discussion of the excerpt and worksheet, try to get students to supply as many as they can.

RULES OF COMPARISON-CONTRAST

1. All comparisons must be based upon certain criterion.
2. The criterion are selected by the writer and should be the most significant ones.
3. The criterion of comparison must also be applicable to both of the items being compared.
4. The criterion of comparison must be evident in the paper, either explicitly or implicitly.

Sample Lecture

In addition to these four rules of comparison-contrast, you should also be familiar with the possible ways of organizing a comparison-contrast paper. In general, you have two choices of organization: (1) The opposing method and (2) the alternating method. If we let "A" stand for the first element compared and "B" stand for the second, the first (opposing method) might be outlined as follows:

All "A"
transition
All "B"
conclusion about "A" and "B"

The second, the alternating method, may be outlined:

a
b
transition
a 2
b
transition
a
b
transition
etc. conclusion about "A" and "B"

Sample Lecture, Continued

NOTE: Able students might be able to suggest some of these:

The opposing method is more effective in certain situations:

1. Excellent when the writer is concerned with description and total effect.
2. The most effective in a short paragraph or paper--especially if there are several points of comparison.
3. The most difficult for the beginning writer because he may lose sight of the points of comparison.

The alternating method is more effective in other situations:

1. Emphasizes the points of comparison.
2. Makes the comparison easier for the reader because the criterion and statements about the elements are closer together.

Remember that any comparison must have a purpose,

It might:

1. Describe or illustrate one unknown element by comparing it with a known element (analogy)
2. Prove that one element is superior.
3. Explain the relationship between the two elements.

Distribute Worksheet #6 and Excerpts 10 and 11.

You should be honest in your comparison; do not present one element as all black and another as all white simply because you want to persuade your readers that the second is superior. The strengths and weaknesses of both elements are recognized if you are purporting to construct expository discourse.

Worksheet #6

COMPARISON AND CONTRAST

Write a theme of approximately 250 words on one of the following. Refer to the sample themes.

Possible theme assignments:
1. His preaching does not agree with his practicing.
2. It is hard to believe that they are brothers (sisters).
3. Styles have changed a lot in the last five years.
4. Never were two homes more unlike.
5. School on Monday, on Friday
6. First period, sixth period
7. Compare themes of two short stories or two poems
8. Compare two characters in the same short story
9. Compare two characters in different short stories
10. Compare tone of two poems
11. Compare two objects
12. Compare two people, or two classes of people

These are the conditions that the theme of comparison and contrast should satisfy:

1. It should compare two individual persons, places, or things.
2. It should compare these two persons, places, or things in one respect (e.g. the sports program of two high schools)
3. The comparison must be based on certain evident points. (e.g. in comparing the sports programs of two schools, some of the points on which you could compare them might be: number of people going out for the various sports, variety of sports offered, etc.)
4. The points of comparison should be the most significant ones.
5. The points of comparison must be applicable to both of the elements being compared.
6. There must be a purpose for the comparison--What conclusions are you trying to draw from the comparison? (Examples of purposes: making an unknown thing clear by comparing it with a known thing; proving that one thing is superior to another; explaining the relationship between two things, etc.)
7. The comparison should be meaningful, not too obvious.
8. The thesis should make the purpose of the comparison very clear.

2

Excerpt #10
Sample Theme

"It is better to save one's skin by running than to be caught..." My way is different. I should make the men fight now..." These quotations from the Iliad, the first by Agamemnon and the second by Achilles, illustrate the differing spirits of the two leaders and lead us to ask which is the better leader. We can form a basis for comparison by asking another question--What makes a good leader? We find that ability to control the men, inspire them, set a good example, and put forward good strategy are qualities a leader should have.

The first point of comparison is ability to control the men. Agmamnon does not control his men well. For example, when he decides to test the army by telling them to go home, all the men rush to the ships and almost leave before the gods intervene and Odysseus brings them back. Another example occurs when the Trojans have reached the ships. Poseidon, while inspiring the troops, speaks of "the incompetence of our Commander-in-Chief and the slackness of the troops, who are so disgusted with their leader..." Achilles, on the other hand, had a good command over his troops. To illustrate, when Achilles summons his men to fight under Patroclus, They fell in like flesh-eating wolves...Achilles himself, like the War-god, marshalling the charioteers...he himself was in supreme command."

The second point of comparison, inspiring ability, is the second important leadership quality. Agamemnon sometimes inspires, but sometimes his "encouraging" techniques bring about the opposite of the desired result. An illustration of this point happens when he is reviewing the troops. He ruffles the feelings of some of the officers, rather than inspiring them into action as he had planned. Another example occurs when the Trojans are at the ships. Agamemnon thinks it best to launch the ships and head for home. Odysseus comments, "They (the men) will do nothing but look behind them and lose all heart for the fight. That will be the disastrous effect of your tactics, my Commander-in-Chief." Achilles, however, is better at inspiring his warriors. For example, when he is rallying his troops, "his words filled every one of them with daring." Later, in the battle himself, he "hurried down the ranks with a word of encouragement for every man...Thus Achilles inspired his men."

Another quality which makes a good leader is the ability to set a good example, the third point of comparison. Agamemnon is a fine example in his willingness to yield, accept advice, and so forth, but when it comes to fighting when the odds are against him, he sets a somewhat cowardly example. Several times, before the overtures to Achilles are made and when the Trojans have reached the ships, for instance, Agamemnon thinks it best to set sail for Achaea. His solution is to run away rather than face the enemy. Achilles, of course, would never think of running away. When the odds are down he provides an example of courage and inspires his men to fight with courage also-- "Go to it then, and fall on the Trojans like brave men."

Another quality which is characteristic of a good leader is the ability to make good plans and strategy; this ability is our fourth point of comparison. Agamemnon does not make good plans; his usual "strategy" is to fight when possible and set sail for home when the enemy appears to have them beaten. When his "strategy" doesn't find favor with his officers, he had no other ideas.

In summary, Agamemnon does not compare well with Achilles as a leader; he can't control his men as well as Achilles, his "inspiring ability" sometimes backfires, he sets a somewhat cowardly example, and the only plan he suggests is that the whole army launch the ships and head for Achaea...

Excerpt #11
Sample Theme

Picking Future Hit Records

In our fabulous American economy the popular record must account for a huge share of sales. Certainly, all of us have spent many dollars on records which, often in as little as two weeks, have become obsolete. Therefore, many of us find that we are wasting our money on records that aren't going to become hits. This problem must be corrected. Consequently, let us compare the qualities of a hit record as accepted today with the qualities of a record that is produced but never reached to top forty sheets. Then, perhaps the American public will be capable of purchasing records which remain on the top selling lists for as long as three months; and then, we won't have to waste our money on records that won't be popular.

Rhythm was the first form of music, and, today, records having the proper beat are usually destined to skyrocket up the popularity ladder. As a matter of fact, today's record makers want to make sure that the rhythm in their records is the right one. In order to achieve the correct rhythmic pattern they use the same pattern for all their records. Then, they make that rhythm so predominant that you're sure it is correct. An example of this is the recent hit, "Let's Go." The major part of the record is a choir and rhythm section beating out a pattern and yelling in unison "Let's Go." This is truly a record containing the proper beat and enough of it. On the other hand, the record that will never make it is one that contains either a rather unique rhythmic pattern or a rhythmic pattern that is merely used to keep the song tied together. A record that could never make it today would be "I Love Paris" because the beat flows too easily. In order for "I Love Paris" to make it to the top, we would have to completely update the rhythm, and this would be too burdensome. Therefore, in buying a hit record, make sure that you hear nothing but a beat; and make sure that beat resembles last week's top forty.

In music's history, after the development of rhythm came the introduction of melody. Indeed, melody is an integral part of number-one-sellers. The "great" records of today must have melodies which are very simple and are just like their predecessors. Actually, the best hit records are made by using one proven melody and just changing the words. Examples of this would be "Yes, I'm the girl on Wolverton Mountain" (this was the same melody as "Wolverton Mountain") and "Peanut Butter" (this was the same melody as that meritous composition, "Hully Gully"). In contrast, the records with unique, smooth, beautiful melodies just can't hope to make it. Such "monstrosities" as "I Left My Heart in San Francisco" or Autumn Leaves" can never be classed with today's hits and are only good investments if bought in albums as a package deal where you can't waste too much money on any single song. I hope that this analysis of modern melodies will help stop the record purchaser from investing his money in melodies with no future.

As our comparison of hit and miss records must be rather brief, let's skip the logical next step following rhythm and melody, which is the discussion of harmony; and we shall view the quality of lyrics.

It is very obvious that, in vocal arrangements, one should take the utmost care in picking a record which contains promising lyrics. The best way of understanding the quality of lyrics that we should look for is by looking at a recent hit and viewing some of its choicest lines.

Here, then, are some words from Bobby Vee's "I'm Stayin' In." Bobby bellowed, "I punched my buddy in the mouth after lunch, and the dean saw the punch...I let him have it in the ca-fe-te-ri-a." This is heart-warming. It seems quite apparent

Excerpt #11 Continued

that recognizing choice lyrics will come quite easily if one just pays a little attention to some recent favorites. However, let's scan the words of a song that couldn't make it on today's market: "When you walk through a storm keep your head up high, and don't be afraid of the dark..." This tune couldn't compete with Bobby Vee's for obvious reasons. Actually, the importance of picking a song containing choice words seems quite evident as the words make up an integral part of the disc.

In conclusion, we have compared some basic parts of hit records, and we have contrasted these parts with records that could never hope to make the grade today. We have seen the importance of choosing discs containing only the best in rhythm, melody, and lyrics, and, after this is all over, I would like to add in all sincerity that I get just as much enjoyment out of listening to today's bits of nothing as I do from listening to high forms of jazz and classical music.

Excerpt #]2
Sample Theme

The Resolution of a Ponderous Question by Simple Means

Whenever one sits down to set down his contemplations or noble poetic gifts for the sake of posterity, he is faced with a monumental task--the choice of instruments with which to etch his comments in the tablet of time. Because of the importance of such a decision, I have assigned myself the task of delineating between the two most prominent of such objects--the pen and the pencil. This delineation will be best effected with an eye kept to the purpose and advantages of each, a goal best attained by examining the similarities and differences of each.

The meager perceptive abilities of the average layman are best attuned to performing the function of comparing, so I will start there. Both the pen and the pencil have the same general shape. A pen is round in circumference and eliptically oblong in length. The pencil possesses much the same general appearance, being of the same general circumference and having the same oblong appearance.

These two instruments also possess the quality most needed by the enterprising young author and the wise old seer alike--the innate ability to, through some mystical function of their innards, set down each's meditations. Both the pen and the pencil may serve as an intermediary between the genius' mind and his stationery.

The final similarity these two objects possess is one that is closely linked to a subversive custom that has become an intrinsic part of our society through the economy's complete complete assimilation of the concepts of Adam Smith. That is, both the pen and the pencil have become overused methods of advertising for every enterprising organization in the industrialized portion of our planet.

With these similarities now well understood, we can proceed to an area of examination which, unfortunately, seems to have been too complex for past generations for we find very little information in this most crucial area of research--the differences between the pen and pencil.

The first difference is so obvious that it seems to have escaped the notice of many well meaning researchers. The pen leaves a spurious trail of indelible dark markings. These markings are so permanent that they may often last the life of the parchment upon which they are scrawled, which is especially important if the authors ideas are profound. The pencil, on the other hand, leaves a less distinct or lasting mark upon the paper. Since this mark is less permanent, it enables still forming ideas to continue their growth and formation after they have been set down. This is aided by the use of a paltry piece of rubber attached to one end of it that transforms into a wonder-working cleaning agent when rubbed across the graphite tracings of the pencil.

The second major difference is one that only the most perceptive of minds would notice. The pen leaves a mark that generally is quite uniform, interrupted occasionally by minor blotches on the paper. The pencil, on the other hand, leaves a line that becomes progressively more and more hazy.

The final difference between these two writing instruments is, unfortunately, directly associated with an irrational arbitrary criterion rather than based upon any rational consideration of the various merits and demerits of each. The perceptive reader should clearly see that I am referring to that disgusting practice of teachers to unhesitatingly condemn the pencil to an inferior position by issuing an irresponsible

Excerpt #12 Continued

dictum that holds for the entire school year. For some reason, peculiarly unique to this breed, they have seen fit to accept themes, poems, etc., only recorded in pen. This form of discrimination is completely uncalled for, and perhaps my few noble words here set down may, in some minute way, contribute to an eventual elimination of this practice. Then, once again, the pen and pencil may face each other across the desk on equal terms.

In response to the summons of mankind I have set down the most distinct list of similarities and differences of the pen and the pencil yet ever recorded. This concise codification should aid in eliminating the hesitancy bottleneck in theme writing and should clearly help the author to see the proper roles of the pen and the pencil in modern writing.

A Sophomore is a Sophomore is a Sophomore. But a Senior....

The little and the big. The follower and the leader. The domineered and the domineering. The insignificant and the paramount. The sophomore and the senior...

Many statements can be made concerning the profound resemblance that exists between the sophomore and the senior. As an initial point of comparison, it will be noted that both these terms denoting class rank begin with "S". Characteristic of the sophomore is a naturally occuring gaze of wide-eyed innocense. This same look can be found imprinted on the faces of clever seniors. Sophomores have wonderful, understanding parents who transport them wherever their dear little hearts beckon them. Seniors, too, have wonderful parents. Parents with two sets of car keys, perhaps, but nevertheless wonderful parents. The sophomores have peppy cheerleaders--cheerleaders who effortlessly execute front flips, back flips, cartwheels, and roundoffs with precision timing. The seniors also have some cheerleaders.

Close on the heels of profound similarities are profound differences between sophomores and seniors. Sophomore boys are a clothes conscious clique, always striving for perfection in their appearance. Some of the wiser senior boys, however, realized long ago that the most paramount issue to be considered when dressing for school is absolute comfort. While sophomores have limited and generally ineffective vocabularies, the seniors have a storehouse of colorful and vivid expressions for all occasions. Heading the list of favorites are trisyllables such as, "Neat, neat, neat," and "Mock, mock, mock." Running a close second is the supreme compliment, "Strictly the black sock caste." Sophomore boys and girls concentrate on collecting Gants and V-necks; senior boys and girls concentrate on money and each other. Sophomores just get sick. Seniors experience prolonged attacks of mononucleosis, severe internal cranial disorders, and as in the case of a few elites, an occasional delirium tremors or two.

The little and the big. The follower and the leader. The domineered and the domineering. The insignificant and the paramount. The sophomore and the senior....

Excerpt #13
Sample Theme

A man said to the universe:
"Sir, I exist."
"However," replied the universe,
"The fact has not created in me
A sense of obligation."

....Stephen Crane

Lightly stepped a yellow star
To its lofty place
Loosed the Moon her silver hat
From her lustral face.

All of an evening softly lit
As an astral hall--
"Father," I observed to Heaven,
"You are punctual!"

....Emily Dickinson

Although both Emily Dickinson and Stephen Crane's poems portray a person engaged in the romantic act of addressing the universe, the poems convey a different meaning because of the author's handling of tone. By "tone" I mean "the author's attitude towards his subject".

The tone of Miss Dickinson's poem is communicated through the delicacy of her description, her personification, and the regularity of her metrics. Miss Dickinson's description includes such delicate and soft expressions as "lightly stepped, lofty, loosed, lustral face, and softly lit", all of which are appropriate to her dignified personification of the various heavenly objects as guests in a majestic "astral hall." Miss Dickinson's metrics are also appropriate to the delicacy of her description. Her verse pattern, alternating dactylic tetrameter and dactylic trimeter, is quite regular and formal. In addition, she repeats the lilting, rolling "l" sound in every line, repeated fourteen times in all, to describe the heavens, making her music complement her description. Her personification of the universe and her greeting to God as a "Father" are both consistent with a traditional and romantic (and Romantic) view of the universe. The regularity of her verse pattern, however, and the final observation that God is "punctual" would seem to suggest the well-ordered, mechanical universe of eighteenth century thought. Neither the Romantic nor the Neo-Classic views seem inconsistant with Miss Dickinson's other poetry. What is significant about the tone of Miss Dickinson's poem is that she communicates her attitude toward the universe indirectly, by the use of poetic devices, and not by direct statement.

Stephen Crane not only takes an attitude different from Miss Dickinson, he also employs quite different techniques in doing so. About the only thing that Crane's poem has in common with Dickinson's, and perhpas the only thing to qualify it as poetry, is his language of indirection. The central meaning of his poem can also be described as an attitude. A man (or Man) addresses or challenges or charges or commands the universe (not capitalized and by implication not divine) to recognize the fact that he exists. Such a command seems to infer that man requires this recognition for some reason. One can only speculate about that reason, although it naturally brings to mind the traditional Christian relationship of man to a personal God. Man would not cry out such a basic plea or demand from such a God unless he had doubts about that relationship. Such a realization within a Christian tradition could make Man both pathetic and desperate, and perhaps one could say that he cries out in desperation. The universe replies that it has no obligation towards man's existence, meaning of course that there is no personal God to determine the fate of Man. This "statement" by the universe is ironically paradoxical because a universe or "God" without any obligation towards Man would feel no "obligation" to "reply" at all to Man, except by silence or indifference. Crane's attitude, then, towards Man's relationship to the universe is the absurd and pathetic spectacle of Man desperately trying to communicate with a non-existant or indifferent God. Indeed, we find this attitude elsewhere in Crane, stated very explicitly in prose in Section VII of his short story "The Open Boat": "Nature did not seem cruel to him then, nor beneficent, nor treacherous, nor wise. But she was indifferent, flatly indifferent." This attitude toward the universe is easily recognizable as literary Naturalism, both in its philosophical conclusions and in its stylistic preference for common language.

These two short poems about Man's relationship with the universe contrast very sharply in their attitudes toward that relationship. Significantly, both poets employ the poetic language of indirection, rather than direct statement, to convey their attitudes. What both shocks and delights me is that both poets were able to communicate so much and so emphatically in so few words, while I struggle through several hundred words in an awkward attempt at demonstrating how they did it. Perhaps this is what someone meant when he said that poetry is saying what cannot be said!

Sample Introduction
CLASSIFICATION

The next mode of exposition we will discuss, classification, is one with which you are already highly skilled, perhaps without realizing it. In any given day, you are exposed to an infinite number of things, some of them important to you at the moment--most of them irrelevant. For the most part, you have little difficulty deciding which is important at any moment, although there might be a few problems occasionally. One of the ways you manage this rather remarkable ability is by categorizing or classifying the multitude of perceptions and reflections into useful groups, enabling you to avoid seeing everything as a separate, individual item. Rather, you deal with classes of things and members of classes. Some classifications are simple, like "good-bad," and others are extremely complicated like the formal classification systems you use in a science class.

One of the major ideas in a discussion of classification is that there might be a large number of ways to classify a particular set of things. It does not take very much time or effort to find out that our culture is extremely classification prone. Similarly, only a brief look at the Yellow Pages of the telephone directory would show what problems our culture would run into if we had to drop all our classification forms. Since it is so central to the culture in which we live, it is understandable that it can be used to great advantage in expository discourse. Generally speaking, people are most uncomfortable when they are faced with a large number of random items. Having no means for categorizing them causes a state of disharmony or imbalance that people have to overcome by finding some kind of order.

As we have already discussed several times, the major jobs of the expository speaker or writer are designating, informing, and evaluating. One of the central means to accomplishing these, then, is the establishing of appropriate classifications. This is one of the primary ways in which human thinking is carried out, and as we pointed out earlier, by definition, the expository writer or speaker does want his audience to think.

The two key terms in a discussion of classificatio are CATEGORY and ATTRIBUTE. The category is the group into which you classify a thing. The attributes are the characteristics of the thing that may or may not be useful in placing it into a category. If we can base category membership on the possession of a particular attribute, then we can call this attribute CRITERIAL or ESSENTIAL. If the attribute in question does not enable us to decide upon category membership, it is called NON-CRITERIAL. So far it all sounds simple, but you have to remember something I said earlie there are different ways of classifying a thing. If you are classifying animals, you might break them down into carnivorous and herbivorous groups, and the number of legs would then be non-critical in your system. You might, however, base your classification on the number of legs, and then the diet would be irrelevant to your system.

Whatever classification system you are using, the important rule for exposition is that you consistently use your system, either explicitly or implicitly informing your audience of the basis on which the system is based.

It's very easy to say that one should choose an appropriate method of classification, stick to it, and allow his audience to follow his system, but it might not be so easy to get the job done when it comes to practical situations. For a formal classification, there are a number of suggestions that can be put to use, and we'll look at these with some examples.

One rule of formal classification is that you must use criteria that allow definite grouping. In order to do this, you use only one criterion at a time. If you were classifying the students in this room, there are obviously many different criteria that could possibly be used. In order to find appropriate categories and criteria, you can try some classifications and the judgments that might be made from them.

If time, you might ask students to suggest and test other criteria.

Example (correct)

(1)	Basis (sex)	male female
(2)	Basis (class)	sophomore junior senior

(3) Basis (age) 14 year olds
15 year olds
16 year olds

Example (incorrect - no single base for classifications)

(1) Basis
male
female
sophomores

(2) Basis
15 year olds
16 year olds
sophomores
girls
17 year olds

Secondly, you must make classifications or divisions mutually exclusive. A class must always be divided into non-overlapping subclasses. For example:

(1) class = *drivers*

subclasses	a. men b. women	*correct* - *mutually exclusive*

(2) class = *drivers*

subclasses	a. taxi b. truck c. passenger-car	*correct* - *mutually exclusive*-Individual cannot be a taxi driver and a truck drover at the same time.

(3) class = *drivers*

subclasses	a. truck drivers b. women drivers c. good drivers	*incorrect*-*not mutually exclusive*. "a" can be truck driver AND a woman driver, AND a good one at that, at any one given time. Hence, the subclasses of drivers do not really sort out.

Third, your classification should be complete, must include *everything* that belongs to the subject.

Subject: Religion in America

Classification
1. Catholic
2. Protestant
3. Jew

incorrect - incomplete
How about other religious groups in America such as Mohammedans, Greek Orthodox, Zen Buddists etc.?

Subject: Religions in America

Classification
1. Catholic
2. Protestant
3. Jew
4. Miscellaneous

correct - complete
Although members of minority sects might not like your label, you have created a category into which all other religions could be placed and your classification is now complete.

Sample Lecture

That kind of classification which we have been discussing up to this point is the kind of operation which is necessary in science and in many practical situations where we must have a distinct place for everything. Its importance in avoiding errors in logical analysis is not to be overlooked or minimized. However, in much informal expository writing and speaking we utilize the same process, but are less rigid in our application. Sometimes we think of this less formal type of classification as enumeration. Classifications of this type need not be either as complete or as exclusive. Although applied with less logical rigidity, the purpose is to divide (or expand) the subject into its parts or categories for the purpose which you, the writer or speaker, wish to emphasize.

Sample Lecture, Continued

A term which you should be familiar is Enumeration - dividing or classifying a subject into its components according to the elements you wish to emphasize. There are two rules to follow in making informal classifications: one, decide whether your purpose is merely to indicate an existing classification or to create a personal and original one; and two, choose subjects or classes that will permit an analysis into three or more groups.

For example: Suppose you wanted to discuss "typical" basketball players. You might follow the pattern of informal classification or enumeration developing somewhat personal and original categories, such as:

(a) the rebound experts
(b) the playmakers
(c) the scoring stars
(d) the defensive specialists

Note the implication of our decision to develop an "informal" classification. These classes are not mutually exclusive since presumably a given player might belong in two or three of the classes over any given period of time.

Example: Some informal patterns of classifications do not exhibit the logical completeness we have discussed, either. Suppose you wished to develop an essay on the "Principal Causes of the Spanish-American War." You would not--and probably could not--distinguish every cause. Your list might look something like this:

(a) Desire of U. S. agricultural and commercial interests for expansion
(b) Opposition to Spanish colonialism in Western Hemisphere
(c) Impact on American public opinion of "jingoistic" press

Note that you are primarily indicating an existing classification, and that it is not complete. A better historian would argue that there are several other "principal" causes which you have not included in your classification. Even so, the division does present what you wish to emphasize and it does give you a logical tool for manipulating the topic. (Even though your classification is not complete, the suggestion that you are dealing with "principal" causes does argue against a subclass placing General Weyler's duodenal ulcer in the list.)

Assignment #6

Write a theme of classification on one of the following topics or one similar to these:

Distribute Excerpts # 14 and 15 as Sample Themes.

1. The kinds of spectators at a high school football game.
2. The kinds of students' wearing apparel.
3. The kinds of excuses for late themes.
4. The kinds of daydreamers.
5. The kinds of laughs.
6. The kinds of hairdos.
7. The kinds of television programs.

At the end of your paper, write a short note justifying the criteria used for classification in your paper. Mention some alternative possibilities, and tell why you chose your criteria instead of the alternatives.

Excerpt #14
Sample Theme

A Warning for all Girls

What is a date? A date is a nut, be it of the edible variety or the masculine variety. But let us consider the latter. A date is a young man (?) who asks a girl to go out with him ("hey, ya doin' anything Saturday night?"), picks her up at her house (if he can find it), and proceeds to entertain her for the evening (???). There are three basic kinds of dates: the nature-minded, the money-minded, and the brain-minded. They can be spotted a mile away if one can recognize their basic characteristics.

The nature-minded date seems, at a glance, to love nature. He might like the stars, the romantic moon, the long nature trail, the deserted lake, the botanically beautiful arboratum, or the two rut road leading to nowhere. The unaware girl might think that this date has a burning interest in the field of plant biology, but it is not plant biology that he is concerned with. He does not want to discuss astronomical aspects of the moon, the tap root system of the dandelion, or the mating call of the loon. Rather, he has his own mating call. Once he has led the poor girl into the depths of nature, it is nothing to turn the ignition off in his car...

The money-minded date is not putting on a facade of liking money. He truly worships it. Above that, he has to show the girl that he worships it. If her father's car just happens to be in the driveway, he'll tell her what a neat car it is, and mumble the price (including extras). The girl should not panic if every once in a while he seems to swerve off the road. It is only because an XKS or an Alpine has just gone by. No matter where he takes the girl she should be prepared to pretend not to notice the little white pad of paper he surreptitiously takes out every time he has to spend money. This is only to figure out how much he's gone off his budget. Also, she should be prepared to hold his nickels and pennies as he counts them out. The money-minded date wants to keep as many bills as possible--it is psychologically good for him to see all those green pieces of paper. He may want to take you out to a lake to look at all the "rich peoples' homes." It's dark and quiet, with a nice, wealthy atmosphere. Here, the money-minded date, surrounded by opulence, realizes that it doesn't cost him any money to turn the ignition off...

The brain-minded date is an ultra-intellect. The first question he asks the girl once she gets in the car is "what courses do you take?" He'll try to impress her in the ensuing conversation, which would go as follows:

G: Chemistry
B: Oh, I take physics
G: First year French
B: Oh, I take fourth year advanced Russian
G: English
B: Oh, I am being tutored because of my supreme ability above and beyond that of my fellow students.

If the girl is impressed by this, the date has it made. He brags of his scholastic achievements and interprets everything they see, including billboards. If she should venture an opinion on anything, he immediately cuts her down. He knows everything about everything. And while he is explaining the symbolism of James Joyce, he is very able to intelligently turn the ignition off...

However different dates are, they may be put into one of these three categories. Here is a final warning for the girl who has been scared by this classification--ride your bikes, they have no ignition.

Excerpt #15
Sample Theme

"Take Me Out to the Ball Game"

Have you ever watched a Minnesota Twins game on T.V. and seen the thousands of people watching it? They are baseball fans!! To the average television viewer, these baseball fans are just a mob of people. Not all baseball fans are the same, however; there are actual, real fans, what may be called "attempted" fans, and pseudo-fans.

The first type of baseball fan is the one who understands the game and knows the fine points of play; he is also up to date on all the rules and regulations. He admires Rocky Calavito's arm, knows the spring training record of every team, guesses the manager's strategy, knows where the strike zone is, and knows the vital statistics of his hero. The real baseball fan is a good sport. He does not dispute calls by any of the umpires. He is also an avid follower of his favorite team and will brave any weather to see them play. He will stay to the end of the game even if his team is losing 20 to 1.

The second type of fan is the "attempted" fan. This type is usually some wife or girlfriend who was dragged to the game by her husband or boyfriend. She doesn't understand the game and can't (or won't) comprehend why men try to hit a tennis ball with a stick. She would rather eat, look at and criticize people, or gossip. She screams and yells madly when Casey hits a home run, but wants to go home when it is 0 to 0 in the sixth inning. She has to leave before the game is over anyway, because she didn't want to come in the first place and she has a roast in the oven. She wouldn't think of going if it were cloudy because her hair would go fsst! If she goes, she really tries to impress her hubby or her boyfriend, but boredom gets the best of her! She tried!

The third and last type is the boisterous, pseudo-fan. He is not well acquainted with the game but wants everybody to think he is. He drinks a lot of beer "because it's hot." This helps when he yells some timely advice to the umpire. I think "Kill the Ump." is a common saying among this type. He came to see his team win; he's going to let everybody know it. He didn't spend three dollars for a box seat for nothing; he wants a home run. A poor sport, he yells more rash statements that would even make a sailor blush. He goes to the game just to get out of the house and away from the lawn work. (Just a warning: Don't sit next to this type because he spills beer, and mustard on your new shoes!)

Now that you've seen the three types of fans, you have four choices:

1.) Have a pleasant time sitting next to a fan who could very well be a pro player, if he weren't twelve years old!
2.) Sit next to a bickering couple.
3.) Pass hot-dogs to a drunk.
4.) Go to the beach!

Sample Introduction
CAUSALITY

In addition to the need for ordering things, people in our culture seem to have a need to understand why things happen the way they do. You can see this happening in any child; it's reflected in the thousands of "WHY" questions that he will ask before he gets to school. Obviously, this need is the basis for science as well as religion. People wanted to know why things happened, and some turned to the scientific explanations, while others turned to the theological. It's obvious that this is another central kind of thinking in our culture, and accordingly we treat it as one of the fundamental modes of exposition---CAUSALITY. For the next few days I want you to listen to radio or television news or read newspapers, particularly the news analysis features on or near the editorial page. I want you to look for attempts at causal analysis, bring them to class, and we will be discussing them. The two major components of causal relationships are simply CAUSE and EFFECT.

You might also want to use "antecedent" and "consequence."

For the user of exposition, though, these can be discussed in several forms, and they must be dealt with carefully. Look briefly at the letters to the editor in a newspaper, and you can find examples of faulty or misinformed causal statements, and you'll probably find a few that are frighteningly bad. The interesting ones that you frequently find are those that purport to know the cause of all the world's problems, and the writers just happen to have all the solutions wrapped up in one or two sentences.

The four causal relationships you should learn are the following:

Note: In class discussion, ask students to provide examples of each.

1. Single cause produces single effect.
2. Multiple causes produce single effect.
3. Single cause produces multiple effects.
4. Causal sequence - a cause produces an effect which in turn becomes the cause for another effect, and so on.

You should be able to find a number of good examples of causal analysis within your classes. In any science class, you have highly specific cause-effect situations in which you are to discover and describe the causes of a given effect or explore the effects of a given controlled cause. In a social studies class, you also study causal relationships, but on a different level than you would normally use in science. In social studies, the causal relationships usually involve multiple causes, multiple effects, and causal sequences. Generalizations in the social sciences, as I'm sure you have already found, are usually stated in more tentative terms than generalizations about cause and effect in the natural or physical sciences. In your writing, then, you must be aware of the demands and the limitations of causal relationships and their analysis. Within the English class you are likely to find that the causal analysis in papers in papers or speeches needs to be tentative and rather carefully limited in order to avoid overstepping the bounds of reasonable thinking.

Assignment #7
Distribute Excerpts
#16 and 17 for Samples

Your next assignment is to write a paper in which you analyze causality. You may choose your own topic, and you may use any of the causal relationships we discussed, being careful to appropriately limit your topic. (250 - 400 words)

Excerpt #16
Sample Theme

All for the Sake of Cleanliness

That sunny November morning I woke up knowing that it would be a good day. My parents were out of town, and I had a lot of things planned with a car to do them in. But first I had to wash my hair because it was so dirty. I then needed my rollers which my sister had at a friend's house. Since this was somewhat of a disaster--straight, wet hair--I immediately went to get them.

On my way back home--with the rollers, my sister, and rapidly drying wet hair--I met a funeral procession. It was a long one, and the hearse had just gone by the road where I usually turn left; so I decided rather than wait I would keep going and turn somewhere else. While driving down the street I paid a lot more attention to the funeral procession than I did to the road. In fact, I paid so little attention to the road that I did not see the car ahead of me stop. When I heard my sister's cry of terror I glanced at the road just in time to see my hood being shortened to half its original size.

Now, if my hair had not been dirty, all this would not have happened. Or if I had my rollers--or if someone had picked some other time to be buried--or if I had watched the road--I would have been safe and sound (and sane). But all these things did happen and the ultimate effect was nearly fatal (the accident wasn't so bad but my father was). However, the accident served as a cause for one final effect--it provided me with a topic for a theme of cause and effect analysis.

People Make the Difference

"All you do is play on the beach all day getting a gorgeous tan--and you don't have to get up until 8:00! I don't see why you're so tired!" So went the infuriating comments of the girls who cleaned cabins or worked in the kitchen whenever I, the only playground supervisor in the group, slept through dinner or crawled exhaustedly into bed at the ridiculous hour of 11:00. It did little good to tell my fellow resort workers that working outdoors all day teaching a group of thirty children was much more difficult than making beds or peeling potatoes. They only eyed me dubiously and changed the subject. For the sake of all misunderstood playground supervisors I hereby present an explanatory analysis of the causes of the exhaustion of the playground supervisor, using my experience for illustration.

To begin with, the playground supervisor must be outdoors eight or nine hours a day in the wind and sun. In my case, the playground was on the shore of the lake a short distance from the swimming beach. About 80% of the summer, the wind came off the lake in our direction. I was often told how calm it was on the other side of the lake. This persistent wind was also no cool summer breeze. During my lunch break, it often took me almost ten minutes to comb the snails out of my hair--after only four hours outside. In addition to the wind, the sun beat down upon the shadeless playground and beach. Everyone was quick to admire my tan, but just as quick to forget that the tan represented weeks of playing tag and football in the water with the lake forming almost a reflector oven for the brutal rays of the sun. No one who has spent any time outdoors can deny the power of the wind and sun to make every muscle in the body feel their energy-consuming effects.

A second cause of a playground supervisor's exhaustion is his position of leadership. Thirty pairs of eyes looked at me each day awaiting directions for some new and exciting activity. Because of all the explaining and organizing, I found myself talking almost the entire day. No matter how many times I had gone through it before, if some little girl still made mistakes in her Pyrolace braiding, I explained once more which piece was looped and which one was pulled through. There were tournaments to sign them up for, life-jacket rules to repeat, stories to read, picnics to describe, songs to lead, questions to answer--all these worked my vocal cords into a rather sorry state by the end of the day. As the head of activities, a leader also has to keep one step ahead of the children and the weather, always prepared to meet sudden changes. Often just when a day seemed beautifully planned with a picnic and a golf tournament, the skies would open up, and the children would be clamoring to me for something exciting to do in the Rec Hall. Once, after finally getting each child into a life jacket and settled on the pontoon boat for a picnic on the island, I was informed that the boy who drove the boat was delayed, having an unexpected half-hour to keep the excited children busy yet still on the boat. The quick thinking and smooth talking needed for all these situations can leave the mind as exhausted as the wind and sun leave the body.

Closely related to the leadership required of a playground supervisor is the great responsibility for the safety and happiness of the children. Somehow, a playground supervisor must know what each child is doing at all times. While spotting at the trampoline, I had to keep an eye on the swings and the merry-go-round and still see that none of the little ones wondered too near the water. Life-guarding on the beach, I had to watch that the four year olds didn't go too deep and keep track of the ten year olds playing tag farther out. Anytime a child was hurt, it reflected upon me as an individual and as an employee of the resort. Besides safety, the happiness of each child was entrusted to me. None of them were forced to come down to the playground; it was my responsibility to see that they wanted to come and to stay the whole day. No matter how spoiled or obnoxious the children were, it was not my place to discipline. If they fought, I had to somehow referee the battle without taking sides. I was never allowed to become really angry, but instead to follow to the end the policy of "please the guest." Any time a child left the playground angry, hurt, or bored, I and the resort had failed. The constant pressure of responsibility to each parent and especially to the resort forces a playground supervisor to spend much energy in judging and weighing each action before it is taken.

Outdoor physical exercise, staying ahead of and in charge of thirty children, pleasing and protecting them and their parents--this is what it means to "play" on the beach all day as a playground supervisor. Certainly it can be more interesting and lively than washing windows or scrubbing pots and pans; but just as certainly it takes a great deal more energy. Physically, the labor is no more strenuous. However, for the playground supervisor there is the additional strain of maintaining relations with people. Therefore the playground supervisor has good reason to be tired--people make the difference.

Sample Introduction:
DEFINITION

The last mode of expository discourse we will study in this unit is DEFINITION. Here I think you can apply much of the theoretical materials we discussed earlier this year in the unit on meaning. Remember especially the material on word-referent relationships. You remember that one of the fundamental ideas in this unit is that expository discourse seeks to specify and control the relationships between words and their referents. In exposition we don't want the audience sent off into flights of fantasy and imagination. We want the audience to clearly comprehend the discourse, with as little ambiguity as possible. Obviously then, since we communicate through words, we're going to sometimes find it necessary to overtly define the words to the audience. This means we don't assume that the audience will get the drift of the message through context. In this case, the expository writer or speaker not only makes his meaning as explicit as possible, but he often explains the grounds on which his meaning is based.

The first two types of definition that are relevant to the writer or speaker of exposition will be discussed only briefly in this unit. These are lexical definitions and etymological definitions, and in both cases, the major source of information is a good dictionary. If you've studied dictionaries in previous years, you're already familiar with

Sample Lecture Continued

the nature and special problems of each. Relating them to the problems of exposition, we can make a few generalizations:

1. The dictionary describes the general meanings which are found or have been found in use. That the individual might respond to a word in a completely unique manner is not denied in the dictionary, but the lexicographer is forced to make some generalizations about the usual meanings he finds in his culture.

2. In expository discourse, one attempts to use the meaning of a word that best fits his uses and context. If there is ambiguity in the varied meanings of a given word, the word is either eliminated in favor of one that is less ambiguous, or the word is carefully defined within the discourse.

3. Lexical definitions should be in the following form:
    (1) The term being defined is underlined.
    (2) The meaning is placed in quotation marks.

4. An etymological definition is one in which the past meanings of a word and the origin of the word are described.

5. Etymological definitions might be relevant to the process of exposition in situations where the meanings of a word have changed considerably in time.

Suggested Activity

1. Using a dictionary which has good etymological descriptions, find the etymologies of the following words:

    hocus pocus
    bonanza
    hospital
    gymnasium
    sophomore
    propaganda
    sophisticated

2. Write one paragraph developing the meaning of an abstract term through lexical and etymological definition.

Sample Lecture

Of more direct use by the expository speaker or writer are three other types of definition: stipulative, logical, and operational. Stipulative meanings are perhaps the closest to what I was talking about when I said that the writer or speaker might overtly tell his audience which meaning he is using. This is the kind of definition you often ask for when someone is using a term that is ambiguous. You might ask, "Just how are you using that term; I can think of several ways of interpreting it?" You use the word "average" fairly frequently, and you've probably never had anyone question you, at least in ordinary conversation. What happens in a mathematics class, however, is a different story. A student who uses the term "average" might be asked whether he means "median," "mode," or "mean." He would have to provide a stipulative meaning then, saying "the average or median was ______." In this case he makes it quite clear which he is talking about. In effect, when you use the stipulative meaning, you are saying, "I realize that there are other meanings of this word, but for the sake of clarity I'll tell you that I'm using the word to mean __________." The qualification should be made here that this does not give the speaker or writer a complete freedom for the use of words. He has the right to tell you that "airplane," as he uses the word, is a little green animal with yellow spots, but an audience will have

Sample Lecture, Continued

considerable difficulty forgetting about their previous names for airplanes and frogs. Going to this extreme, the speaker would have to continually remind the listener of his meaning, and he probably would still fail to fully communicate. There are differences in the meanings of words, and words are arbitrary, but the speaker or writer is still operating within the conventions of the language, and he cannot overlook this if he is to communicate.

Suggested Activity

Write a short paragraph in which you use a stipulative meaning for a term which might be ambiguous to your audience. Identify the alternative meanings that might distract from the effectiveness of your communication.

Another type of definition frequently useful depends upon classification; this is the logical definition.

Sample Discussion

1. If you were asked to define football, how would you start? What class would you put it in?

   (Identify it as a sport.)

2. Would this allow the audience to tell the difference between football and baseball?

   (No. You have to tell what kind of sport.)

3. What other characteristics or attributes would you probably use?

   (Team sport, physical contact, eleven players, type of ball used, kind of field, types of action, etc.)

4. Then how would you summarize this whole process; what have you been doing when you talk about all of these attributes?

   (Put the word into a class, then show how it is related to other members of the same class. The biggest problem with the definition of football would be the clarification so that it wouldn't be confused with similar sports like rugby or soccer.)

Suggested Activity

Give a logical definition of the following:

car
tiger
toothpaste
chair

The last type of definition we will discuss is the operational definition. Earlier in the unit, I made the point that science depends heavily upon exposition for its accurate communication. Science has developed a type of definition to fit its own needs, but there are situations outside of science in which the operational definition might be appropriate. I'll give you some examples:

Sample Discussion

1. Define "steering wheel"

   (Device for steering a car, boat, etc. Not always round. Whatever shape, size, color, etc., it allows the driver to change the direction in which he is traveling.)

2. What is a differential on an automobile?

   (A set of gears that provide the link between the drive-shaft and the rear wheels on some cars. In other cars, the differential may be slightly different. It's other function is to allow the wheels to turn at different speeds when the car is going around a corner.)

In both the cases of "steering wheel" and "differential," there are enough differences in construction to make a purely visual description inadequate. In both cases, the function of the apparatus had to be described to get at the meaning of the word. This is one type of operational definition. In science the term "operational" is slightly different. In a chemistry class when an operational definition of boiling point is given, the definition states the operations that were performed in order to find the measurement being talked about. Perhaps you have heard Intelligence Quotient defined as "the mental age, as measured by the Stanford-Binet test, divided by the chronological age, and the answer multiplied by 100." Here, instead of the rather vague term "intelligence" you have the operations by which the measurement is found.

Suggested Activity

Write an operational definition of the following:

typewriter
erasures
toothbrush
fast car
good paper in English class

FINAL UNIT ACTIVITIES

To the teacher:

The final unit activity suggested here is in the form of a paper. If the classroom situation demands, or if you would prefer other types of activities, this could be used as an examination or as a general class discussion.

> In a paper of optional length, write an explanation of the nature of expository discourse as you understand it after studying this unit. One of the most important generalizations that can be made at this point is that although the modes of exposition were treated in separate segments of the unit, it is rare that one could find a piece of discourse which uses only one. The modes of exposition are normally found in combination, and it is the job of the writer or speaker to find and use the appropriate and necessary balance. In your paper, make use of all the techniques of exposition that are relevant, necessary, and appropriate within the amount of time and space you have. In other words, you will want to look back over your notes, looking for ways in which you might describe, illustrate, compare and contrast, classify, analyze causality, and define the nature of exposition. You should find immediately that there would be a considerable overlap and repetition if you treated each mode separately. The combination is there, and it is your job in this paper to make use of it. Of course, the paper will need to meet the demands of unity, emphasis, and coherence.

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